THE ART-UNION,

MONTHLY JOURNAL OF THE FINE ARTS,

THE ARTS DECORATIVE AND ORNAMENTAL,

&c.

No. 87. LONDON: NOVEMBER 1, 1845. PRICE 1s.

MANCHESTER ACADEMY of ARTS, 17, ST. ANN'S-STREET.—The Members are hereby informed, that the ACADEMY is now OPEN for study. JAS. STEPHENSON, Hon. Sec.

LIVERPOOL ACADEMY.—The EXHIBITION of the WORKS of MODERN ARTISTS is now OPEN at the Rooms, POST-OFFICE-PLACE. WILLIAM GAWIN HERDMAN, Sec.

BIRMINGHAM SOCIETY OF ARTISTS.—The EXHIBITION of the WORKS of MODERN ARTISTS is now OPEN. F. H. HENSHAW, Sec.

ROYAL MANCHESTER INSTITUTION.
October 25, 1845.

Artists are respectfully informed that the Exhibition of Modern Paintings closed this day.

Such Works of Art as have not been disposed of will be forwarded to their respective owners with as little loss of time as possible (those for London through the medium of Mr. Green, of Charles-street), and payment transmitted for the works sold, so soon as collected.

Should any unnecessary delay on either point seem to arise, Artists are particularly requested to address the Honorary Secretary, who will give to their letters his prompt attention. On behalf of the Council,

GEORGE WAREING ORMEROD, Hon. Sec.

LIVERPOOL ART-UNION, 1845.—President, the Right Hon. the Earl of SEFTON.—The Subscription Lists of this Association are now open. Since its establishment in 1834, the sum of £9614 has been subscribed, to which the further sum of £2690 was added by prizeholders, making a total of £12,304 beyond the amount of the usual sales during the Exhibitions, expended in the promotion of the Fine Arts, than which, it is presumed, nothing more strongly in favour of the utility of such Associations can be urged. This Association is composed of subscribers of £1 and upwards. Every member for each £1 subscribed is entitled to ONE chance of obtaining, at the distribution of the Funds, at the latter end of December next, one work of Art.

Prospectuses may be had on application to the Secretary.

Parties residing at a distance may forward their subscriptions by Post-office orders, made payable to the Secretary, Mr. James Palmer, Slater-court, Castle-street, Liverpool.

By order of the Committee,
JAMES PALMER, Secretary.

Liverpool, October, 1845.

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This Society was originally established to aid in extending the love of the Fine Arts throughout England, and to give an encouragement to artists beyond that afforded by the patronage of individuals; but more especially with a view to the attainment of that high condition of provincial Art which is essential to the perfection of English manufactures.

The Managing Committee have thought it desirable, for the present year, not to make any arrangement for providing an Engraving as heretofore; the whole of the funds subscribed will, therefore, after payment of the necessary expenses, be distributed in Money Prizes to be devoted to the purchase of pictures, under the rules of the Society, so far as they are applicable to its present position.

Under these circumstances, the Committee rely on a disinterested love of Art, by which alone, even in the highest branches, can artists themselves be stimulated to aim at perfection, as an inducement to the friends of the Society again to place at their disposal a liberal amount of funds for the special object proposed to be accomplished.

The continuance of Exhibitions of Modern Paintings, of the same interest and high character as that now open at the Athenæum-rooms in Birmingham, depends, in some degree, on the successful exertions of this Society. The intellectual pleasures thus afforded to individuals, as well as the advantages that accrue to the rising members of a manufacturing community, from so easy a means of cultivating and improving the taste, are of too much importance to be easily given up. The Committee trust, therefore, that their former friends and supporters will still afford a liberal, and the public a more extended, patronage to the Art-Union of the present year.

JOHN B. HEBBERT, Hon. Sec.
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Subscriptions will be received by the Secretary, at the Office of the Society, 118, New-street, and at the Office of the Society of Artists, Temple-street, Birmingham.

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London, March, 1845.

TO ARTISTS.

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"I saw
The prophet do him reverence, *on him rising*
Out of the water, heaven above the clouds
Unfold her crystal doors," &c.

Lines 79 to 85; again, line 288:—

"As I rose out of the laving stream."

It is required that the size of the work shall be not less than 12 feet by 10, nor greater than 15 feet by 12; that the two principal figures shall be at least as large as life; that the time shall be either immediately before the immersion, while John is uttering the words of administration, or immediately after it, while John and Christ are standing in the water to the depth of about two-fifths of their height.

Two years, from this date, will be allowed for the completion and sending in of the pictures. They must be forwarded—in frames not exceeding two inches in width—to a place in London hereafter to be advertised. The whole of the works will be publicly exhibited in the Metropolis for a period of time, not exceeding two months, during which the competing artists (being so far their own judges) shall by successive eliminations reduce the number of the paintings to FIVE, out of which we will select the one to which the prize shall be awarded.

With the view of obtaining suitable accommodation for the Exhibition, it is requested that the names and addresses of all Artists intending to compete, together, if possible, with the size of their pictures, may be sent to either of our addresses by the 1st of January, 1846, when the precise mode of elimination will be advertised, and the money funded for this specific object, in the names of three respectable individuals in London, whose names will be published; and, in the meantime, references will be given, if required, both in London and Edinburgh.

The competition is open to Artists of all nations.

The £1000 will be paid to the successful competitor before the close of the Exhibition; the picture and copyright of it to become our property.

The utmost care will be taken of the paintings; but we cannot hold ourselves responsible in any case of injury or accident; nor can we defray any of the expenses of their conveyance or removal.

THOMAS BELL,
Don Alkali Works, South Shields.
CHARLES HILL ROE,
Hermitage, Aston-road, Birmingham.

April 3, 1845.

*** The Editors of Foreign Journals are respectfully requested to copy this announcement.

MANCHESTER ACADEMY OF ARTS.

Sir,—I am directed by the Committee of the Manchester Academy of Arts to solicit your assistance in furthering the objects that have led to the formation of that Society, and which are as follows:—

First,—To institute a Class for the study of the Antique and of the Living Model, the want of which has long been felt by the Students and Artists of this town as an insuperable bar to professional advancement.

Secondly,—To collect a Library for Reference,—comprising History, Poetry, Archæology, Optics, Anatomy, Chemistry as applied to Colour, Architecture, Sculpture, Painting, and Engraving.

In a town like Manchester, the manufacturing metropolis of the North, justly celebrated for its energy and public spirit, and probably the wealthiest for the amount of its population of any city in the world, it is somewhat singular that there should have been hitherto no organized or efficient School for the higher branches of Art; Dublin, Edinburgh, Liverpool, Birmingham, Bristol, and Cork—wiser in this respect and more patriotic—have long since practically acknowledged the expediency of either aiding the Artists in forming Schools, or completely supporting Schools capable of educating Artists, knowing that it is equally to their credit and their advantage to do so. The Artist individually has but a life-interest in his works; posterity are his heirs: the beauties of inanimate or living nature which he has pointed out, the lessons of refinement, of generosity, of heroism, that he has written upon canvas, belong to the community at large; and even the fame of his genius is not altogether his own, for it is shared with the School in which it was nurtured.

The Committee of the Manchester Academy believe that the commercial value of the Arts, great as it may be, is yet infinitely less than their moral and social value. They believe, too, that the upper classes of society are now so thoroughly convinced of this truth, that it is only necessary to point out to them how, when, and where encouragement would be useful, to have it liberally offered. Under this impression, I am directed to request your assistance in forming such a School and Library as will reflect credit upon the town, and be permanently beneficial to the Artists and the Public.

It is proposed that, if by any unforeseen event the Academy should be dissolved, the Casts and Library shall be placed in trust with the Corporation, to be by them given up, upon the application of a majority of the Artists, who, having the same object in view, may hereafter form a similar Society.

Donations will be received at Sir B. Heywood's Bank; or by the following Gentlemen, members of the Academy, who will also take charge of Books, Prints, Antiquities, &c.

I have the honour to be, Sir, your obedient servant,

17, St. Ann's-street, Sept., 1845. J. STEPHENSON, Hon. Sec.

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It is confidently anticipated that the Works of Art which the Committee of this year may be enabled to purchase will be both numerous and valuable, and they will, as usual, be distributed among the Members at the Annual General Meeting, each person receiving one chance for every guinea subscribed.

Members for the present year 1844-45 will be entitled to copies of a Line Engraving, now being executed by Mr. Lumb Stocks, after Mr. Robert Scott Lauder's beautiful picture of 'Ruth.' This Engraving, from its size, and the elevated manner of its treatment, will be the most important which has hitherto been distributed, every copy of which will certainly be worth more than the usual annual subscription of One Guinea.

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THE FORGET ME NOT, the earliest of those highly-illustrated works, which, under the title of ANNUALS, added a new grace to the ART and LITERATURE of the COUNTRY, has never for a moment lost ground in the good opinion of those who are competent to judge of its transcendent merits. Before ART-UNIONS were thought of, these incomparable volumes called forth the mighty energies of numerous Artists, both as Painters and Engravers, whose names have since placed the ENGLISH SCHOOLS OF PAINTING AND ENGRAVING second to none in Europe. STOTHARD, SMIRKE, LESLIE, THOMSON, CORBOULD, WILKIE, STEPHANOFF, PROUT, OWEN, MARTIN, WESTALL, REINAGLE, BUSS, KIDD, CATTERMOLE, LANDSEER, HILLS, COOPER, PARRIS, LEWIS, LAWRENCE, and a host of other equally celebrated pencils have here found employment for the burins of the FINDENS, HEATH, WARREN, ENGLEHEART, GREATBATCH, LE KEUX, ROBINSON, ROLLS, GOODALL, SCRIVEN, SKELTON, RYALL, and others. These names occur throughout the Series, whilst the whole SET OF EIGHTEEN VOLUMES contains TWO HUNDRED AND TEN PLATES IN THE HIGHEST STYLE OF ART, and which must alone have caused the disbursement of upwards of TEN THOUSAND POUNDS amongst the gifted contributors to this imperishable monument of British enterprise and talent.

It has been remarked that the Literary merit of an Annual is secondary to its Illustrations. Of some, which appeared with more pretence than the unassuming "FORGET ME NOT," this may be said with truth; but, like the retiring flower from which the title to the work was borrowed, the bright verdure of the leaves of the one does not set off the gay blue and gold of its blossom, more than do the prose and poetry interspersed in the pages of this sweet Annual add lustre to the plates which adorn it, which assertion is fully borne out by the following list of names:—SIR WALTER SCOTT, T. CAMPBELL, T. MOORE, J. HOGG, BARRY CORNWALL, J. MONTGOMERY, T. H. BAYLEY, G. CROLY, LISLE BOWLES, R. TANNAHILL, T. HOOD, J. GALT, DOUGLAS JERROLD, G. P. R. JAMES, LAMAN BLANCHARD, CHARLES SWAIN, WARREN, H. D. INGLIS, T. DALE, and F. JEFFREY, assisted by a host of female talent which has in the present day shed its bright influence o'er our domestic hearths, in the inimitable compositions of MRS. GORE, Lady BLESSINGTON, MRS. HEMANS, MRS. GRANT (of Laggan), MRS. HOFLAND, MRS. NORTON, MRS. BARRY CORNWALL WILSON, MRS. S. C. HALL, Miss LANDON, MARY HOWITT, Miss MITFORD, Miss AGNES STRICKLAND, Miss E. ROBERTS, and Miss PARDOE.

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THE ART-UNION.

LONDON, NOVEMBER 1, 1845.

HEAD-COVERINGS IN ENGLAND.*

By F. W. Fairholt, F.S.A.

The curious volume by Stewart, the hair-dresser, alluded to in the conclusion of the last part of these Notes, was published in 1782 under the astounding name of "Plocacosmos." From this authentic source we are furnished with this full-blown example of the monstrous, which now passed for the height of taste. At no period in the history of the world was anything more absurd in head-dress worn than that here de-

picted. The body of this erection was formed of tow, over which the hair was turned, and false hair added in great curls, bobs, and ties, powdered to profusion, then hung all over with vulgarly-large rows of pearls, or glass beads, fit only to decorate a chandelier; flowers as obtrusive were stuck about this heap of finery, which was surmounted by broad silken bands, and great ostrich feathers, until the head-dress of a lady added three feet to her stature, and the male sex, to use the words of the "Spectator," "became suddenly dwarfed beside her." To effect this much time and trouble was wasted, and great personal annoyance was suffered; heads, when properly dressed, "kept for three weeks," as the barbers quietly phrased it; that they would not really "keep" longer may be seen by the many recipes they give for the destruction of insects which bred in the flour and pomatum so liberally bestowed upon them. The description of "opening a lady's head," after a three weeks' dressing, given in the magazines of this period, it would be imagined, would have taught the ladies common sense; but fashion could reconcile even the disgust that must have been felt by all. Constant headaches and illnesses were the result of this fancied ornamental decoration, and physicians and moralists told their most alarming stories of its effect upon the health, but all was unheeded. I have noticed elsewhere the severity of the caricaturist, and how they laid out a lady's head as a flower garden, with *ridottos-al-fresco* going on among the curls, and love-making under the shadowed mountain of feathers at the summit; or worse still, how they turned all into a dustman's yard, with the cinder heap for a centre, surmounted by its happy and vulgar occupants, with pigs young and old nestling in the curls. But all failed until the "faded appetite" for this head-dress resigned it at last to merited ridicule and consequent disuse.

The head-dress here copied from an etching by Dighton, will show how immensely globular the head of a lady had become; it swells all around like a huge pumpkin, and curls of a corresponding size aid in the caricature which now passed as fashionable taste. As if this was not load enough for the fair shoulders of the softer sex, it is swathed with a huge veil or scarf, giving the wearer an exceedingly top-heavy look. This, as well as the extremely tall, feathered, and ribboned head just given, was an in-door decoration. A lower style was adopted for out-door exercise, if the weather would not allow perfect exposure; or the feathers were removed, and a hat invented

to cover so large a structure. The cut above is also copied from Stewart's book, and is quite as extravagant as the head-dresses: it is a large but light compound of gauze, wire, ribbons, and flowers, sloping over the forehead, and sheltering the head entirely by its immensity. Some other examples, equally curious, are given in Stewart's book, which is the most singular mixture of moral reflections on life and religion, actors and acting, nature and art, that can possibly be conceived, combined with the most careful of all directions to the young hair-dresser, on decorum, and the immense responsibility of his profession. Only imagine a tyro being told—"One thing is particularly necessary, that you should be under no embarrassment, but be possessed of a considerable share of easy, silent determination." It must, to a beginner, have been an appalling thing—the amount of silent determination required to form the "amazing structure" a lady's head generally presented!

Another example of a fashionable out-door head dress is here given from Stewart. It should

be remarked that the greater portion of hair upon a lady's head at this period was false, and our learned barber is very precise in his directions how to place it as naturally as such exaggerated taste could allow. He declares that "the graces swarm among the ringlets and curls raised from the crown of the head;" and he carefully notes how they should be pinned down to the cushion beneath, which formed the substructure of these wonderful erections. The hat is also secured by enormous pins, and "the lady being now entirely complete," says Stewart, "we must now wait her coming home at night, in order to give her maid a few directions about her nightcap." All that is directed to be done is to secure the curls on rollers, and straighten the hair with pomatum; "after that take a very large net fillet, which must be big enough to cover the head and hair, and put it on, and drawing the strings to a proper tightness behind, till it closes all round the face and neck like a purse, bring the strings round the front and back again to the neck, where they must be tied; this, with the finest lawn handkerchief, is night-covering sufficient for the head." And thus did the heads of our grandmothers, when once arranged, "*keep* for a month"!

The eye at this period of our fashionable history was never allowed, in good society, to repose on anything moderate. If a lady had no display of hair and feathers, or no gigantic hat, she arrayed herself in a cap as ample as either. Witness the above example, copied from a print issued from the celebrated depository of Carrington Bowles, the greatest of popular "common-print" publishers. The lady in the original is intended to represent the fair Mary Anne Robinson, the first love of the Prince, afterwards King George IV. It can scarcely be imagined that a really lovely woman could so disfigure herself; yet any idea of the absurdity of this fashion was never entertained by any body at that period. The lady is termed "the Bird of Paradise" in the original engraving, and the whole thing is meant as seriously as a sermon.

Hutton, of Birmingham, has versified a Metho-

* Concluded from page 306.

45. 11. 3. 28.

dist preacher's sermon against these monstrosities. He says—

" this intrepid champion, elate with success,
Made these bold remarks on the ladies' head-dress:—
' The pride of our females all bound'ry exceeds,
'Tis now quite the fashion to wear double heads.
Approaching this town to disburse heavenly treasure,
I pass'd by a head that would fill a strike measure;
If I'd had that measure but close to my side,
I then should have had the experiment tried.
By sins, a man's said to be cover'd all o'er
With bruises, and many a putrefied sore—
From the sole of his foot to his crown they aspire;
But the sins of a woman rise half a yard higher.' "

The hats worn by gentlemen and ladies in 1786 may be seen in the above cut, copied from a print of that year. A writer of the time says:—" If we look back but a very few years, at the dress of beaux and of bucks, we shall find that fickleness and the love of novelty have been as highly prevalent in the male as in the female sex. A few years ago there was hardly a fellow of spirit but what wore a hat of a more enormous size than the most rigid Quaker, with a wig the model of that of a coachman. The single curl was only to be seen, the rest being hidden under the crown of the hat. Now the hat, instead of being a covering for the head, is, by the higher ranks of men, carried under the arm; the size is little more than capable of covering the snuffbox of a beau, and it seems to be merely intended to crown the summit of that fantastic folly, raised by the ingenious hand of some French friseur." The wigs worn by both figures, it will be noticed, are by no means so large as they used to be. The lady's is plain and round, with large bob curls hanging on each shoulder. Her hat has a broad brim, of rather elegant shape, decorated with a coloured silk band, a bow in front, and a large bunch of feathers. The ladies particularly affected feathers at this time, and the satirists, as usual, caught hold of the taste, in order to be severe; and one declares that

" No longer they hunt after ribbons and lace,
Undertakers have got in the milliners' place;
With hands sacrilegious they've plundered the dead,
And transferr'd the gay plumes from the hearse to the head."

The hats of the gentlemen continued more or less cocked, and varied in size from the large Kevenhuller to the tiny Nivernois. The three heads above, depict their form at the end of 1700. They are copied from etchings by Kay, of Edinburgh. The large round hat of the first figure (dated 1780) is nearly as ample in brim as that of the days of Cromwell. The cocked hat of fig. 2 gives the last form of this venerable head-covering. The hair of both figures may also be taken as specimens of the latter days of tie-wigs—the large curls, ties, and bobs, ending in a single pig-tail, that expired about twenty years afterwards. The hat of fig 3, gaily decorated with gold strings and tassels, is of the newest taste of 1792, and has existed to the present day with little variation. The high coat-collar and loose powdered hair are also typical of the changes in fashion which gradually led to the style of costume now worn.

In 1786 a very large-brimmed hat became fashionable with the ladies, and which continued through the next two years; an idea of its form may be obtained from the two specimens here given; it was decorated with triple feathers, and

a broad band of ribbon was tied in a bow behind and allowed to stream down the back. The elegance of turn which the brim of such a hat afforded was, however, completely overdone by the enormity of its proportion, and the shelter it afforded the face can now be considered as the only recommendation of this fashion: the utility of any fashion being, at the time of its general adoption, generally the last thing thought of, and its least claim to favour.

The ladies in 1790 appeared in a hat similar to that worn by the last-described gentleman. The band in the same way is crossed and recrossed over the crown. The brim is broad, raised at the sides, and pointed over the face in a manner not inelegant. The central lady has the tall ugly bonnet copied from the French peasantry; to the edges a long gauze border is attached, which hangs like a veil around the face, and partially conceals it. The third lady, who wears a riding-dress, has a hat very similar to that worn by the first figure. Her broad collar and tie resemble the gentleman's of the previous cut; it will also be noticed that the hair is now worn unconfined and unpowdered. Wigs had begun to be discontinued about 1764; and the powder-tax lessened the wearers of powder, which was discarded by the Queen and Princesses in 1793. The neck and breast, which were before much exposed, were now closely covered by the *buffont*, or neckerchief, which, when tucked above the stays, stood out very full and ample, like the breast of a pigeon—from whence the idea may have been borrowed.

As an example of the bad taste which still peeped forth, the first of the head-dresses given above may be cited as remarkable. It is one of the most fashionable kind, from a print dated 1789, and is the back view of a lady's head, surmounted by a very small cap or hat, puffed round with ribbon; the hair is arranged in a long straight bunch down the neck, where it is tied by a ribbon, and flows in curls beneath; long curls repose one on each shoulder, while the hair at the sides of the head is frizzed out on each side in a most fantastic form. Nothing but an engraving could give an idea of such an absurdity, and that would not be believed as a serious copy of a real fashion, unless the original could be undoubtedly referred to. The monstrosities of the early ages—the steeple-crowns, and horns and crescents—may be implicitly relied on as faithful representations, when we have ladies yet living who may remember such marvels as this in the days of their youth,

" When George the Third was King."

The hat of the second figure, shaped like a chimney-pot, and decorated with small tufts of ribbon, and larger bows, and which fitted on a lady's head like the cover on a canister, was viewed with " marvellous favour" by many a fair eye at the same period of our history; it is sometimes seen in prints of the date just given, with a dress gauze border, like that worn by the centre figure in the last cut but one—hiding the entire head, and considerably enhancing its ugliness.

A hat of a very *piquant* character was adopted by the ladies in 1791, and of which a specimen is here given. It is decorated with bows, and a large feather nods, not ungracefully, over the crown from behind. A girl of good figure and smart manners must have looked very becomingly beneath it. It was not often at this time that any other than ugly head-coverings were worn; and from 1795 to 1800, ladies wore their bonnets very small. The two first figures of our final group depict these head-coverings from

the fashionable magazines of the day. The first, dated 1798, is, in the original, of a deep orange colour, with bands of dark chocolate brown, a bunch of scarlet tufts over the forehead, and is held on the head by a kerchief of white muslin tied beneath the chin. Fig. 2 is a straw bonnet, the crown decorated with red perpendicular stripes, the front over the face plain, and a row of laurel leaves surrounds the head; a lavender-coloured tie secures it beneath the chin. Bonnets similar in shape to those now worn are seen upon ladies two years previous to this, yet a small low one was the most commonly worn; and in 1799 a plate of " the most fashionable head-dresses" gives us fig. 3 as a sample, which was as much patronised as any head-dress had ever been. Small hats with narrow brims were also worn, and velvet or silk caps with single feathers as in-door dress.

And here, " hat in hand," I make my best bow to the readers of the ART-UNION, who have so long accompanied me with patience in my researches into the history of British Costume.

*** We have already announced Mr. Fairholt's intention to collect and republish in a volume, of moderate size and price, the series of papers on British Costume which have, from time to time, appeared in the ART-UNION. The papers will, of course, be arranged with considerable care, and very largely augmented, with additional woodcuts as well as letter-press. The volume cannot fail to be generally popular; there are few to whom the subject is not interesting: but to the artist and lover of Art it will be one of exceeding value.

CABINET SCULPTURE.

THE BRONZES OF THE ART-UNION.

The outlines here presented are those of two works in sculpture exhibited last year in Westminster Hall, which the Committee of the Art-Union selected for the purpose of having them reduced to bronze statuettes—of a limited number of copies, as prizes. The advancement of sculpture constituted, we believe, no part of the *programma* of the Art-Union on its institution, but we find the exertions of the Society so directed as to give an extended popularity to an art which has hitherto found sustaining patronage exclusively among the wealthiest members of society. Nor are the cares of the gentlemen who preside at the direction of the affairs of the body extended merely to sculpture, but to other arts which are comparatively neglected in this country—of which one is gem-engraving; another, lithography. In Germany the latter art is continually applied to the reproduction of high-class subject, which is brought forward in such a manner as to show that ordinary lithography, as executed by foreign artists, has attained to its ultimatum of excellence. The works of our own school in landscape-lithography excel those of all others; but it were also desirable that, in the application of lithography to *genre*, poetry, or history, there should be such a degree of excellence as should warrant the execution of the higher subjects in lithography, which, by a reduction of the price of published transcripts of good works, must further popularize Art. This, we may infer, is the patriotic purpose of the Art-Union, in the realization of which the active members of the Society are entitled to the grateful support of the public—inasmuch as it is not for themselves, but for common benefit they are labouring. Gem-engraving, as we have before had occasion to remark, is at a low ebb—a circumstance to which the attention of the Committee has been called, and to which they thus allude:—"The want of encouragement in the art of gem-engraving, at present seriously felt, has been urged upon the Committee in several quarters. It has been shown that we have no artists in this department capable of engraving a figure equal to those which were produced in England only a few years ago, and that there is not sufficient inducement to lead engravers to pursue such a course of study as would enable them to execute works of first-rate excellence. The Committee take this opportunity of drawing public attention to the fact." A proportion of our readers will instantly recognise, in these two outline figures, 'The Eagle-Slayer' of Mr. J. Bell, and Mr. Foley's 'Youth at the Stream.' Of the former work twenty copies have been distributed to prizeholders; the latter, it may be remembered, we had an opportunity of describing some time since, as having been reduced in bronze by an ingenious machine invented by Mr. Cheverton. Productions of this class must disseminate a taste for cabinet sculpture, of which we have too little; and this remark we make from recent observation, that half-sized and two-foot figures, and other works even smaller, have been sold and recommissioned as copies by purchasers who had neither advantageous space wherein to bestow a life-sized work, nor means sufficiently easy conveniently to reach the value of one—necessarily a considerable sum. We know that our elder sculptors profess themselves weary of the poetry of the art; bust-making has been more grateful to them. Full well do we know how painful it would be to execute as a half-length some long-cherished theme, the beauties of which they would consider hidden in anything less than heroic metre; and this is the great self-sacrifice at which reduced sculptural works must be produced—albeit it is indubitable, because it could be shown, not only by the little that has been thus done in our own country, but by the bulk that has been executed in other countries, that the cabinet size is in more general estimation than gallery sculpture, for many obvious reasons. Sculpture can only be literally popular in reduced size, and many of the most popular productions have been originally small; of these many might be cited, but one will suffice, and that is known to all the world—we mean Gian Bologna's charming work, 'Mercury speeding on the Wind,' which is a bronze, perhaps a foot and a half or two feet high, in the Florentine Cabinet, in the Palazzo Vecchio. It were impossible to have selected two more elegant productions for bronzing than 'The Eagle-Slayer' and 'The Youth at the Stream:' they are in every wise different in character, yet both lead us back to the epic and the pastoral of the Greeks. The lower limbs of the one bespeak a singular firmness in support of the strong action of the superior parts of the body; while the movement of the other is that of graceful leisure, without a strain of extraordinary exertion on any muscle of the body: the former is half shepherd, half warrior, equal parts of the epic and bucolical; while the latter is rather he for whom was invoked in Doric lay—

"The valleys low where the mild whispers rise
Of shades, and wanton winds, and gushing brooks,
On whose fresh lap the swart star sparely looks."

A premium, moreover, of £500 is offered for the best original picture illustrative of British History. The cartoons are to be received in competition on the 1st of January next; and the Committee express an earnest hope that a work will be obtained for engraving creditable to them and to the country. We join most heartily in this hope, and not unreasonably: for, although it is probable that none of those usually considered as the magnates of our school will be found among the competitors, we now know enough of the spirit of our rising artists to venture the expression of a conviction that the result will be satisfactory. Artists enjoying a certain prestige may not condescend to competition; but it must be remembered that to competition we are indebted for some of the most exquisite works of Art the world has ever seen. The famous doors of the baptistry of St. John at Florence—the work of the inimitable Ghiberti—were a result of competition, as also numerous other productions of paramount excellence. Could we suppose an actual inquiry, prosecuted by means of *viva-voce* evidence, into the advancement of the English school of Art, it would assuredly be shown that recent competitions have advanced Art more within the few years during which they have been instituted, than the old still-life methods of jobbing and favouritism could have effected during half a century. The Art-Union competitions in outline are, in this respect, valuable beyond price; our artists have been too little disciplined by the severe accuracy necessary in outline, and we do hope that an outline competition will take place each year; but we would suggest that the compositions sent in should be exhibited: this would be satisfaction to the competitors, and generally advantageous to the art. Thus do we find a Committee of private gentlemen occupying that position which was conceded by national acclamation to those ancient conclaves who were appointed to determine the merits of competitors for public works.

THE SCULPTURE OF THE JEWS AND CANAANITES.*

The Old Testament abounds with allusion to the subjects of idolatrous worship; but with respect to the more precise style of them, the best sources to which we can apply afford very meagre and unsatisfactory information. We do not remember to have seen the subject treated before at any length; but if to Oriental sculpture a place be conceded in the history of the Art, the molten and graven figures of the Jews claim consideration, inasmuch as it were not difficult to establish a close relation between the two. There was no attempt at Fine Art in the works of the Jews; but after all what is it but idol-worship which has left us the few exquisite models after the beauties of which all modern sculptures are but as feeble aspirations? Not, therefore, treated as a Fine Art, and exercised in direct violation of one of their sacred laws, the title of our paper—"The Sculpture of the Jews"—is more or less paradoxical. It is, however, a subject which must necessarily contribute to the perfect history of sculpture, a chapter which will be less interesting to the artist than the scholar, albeit it is a sculptor to whom we are indebted for the little treatise, the title of which is at the foot of the column; and this is as it should be, for how profitless soever it may superficially appear to enter upon such an investigation—

Μακρὸς δ' αἰὼν ἔχει
πολλὰ μὲν ἀμετέραν
ἀνδρῶν τε μοῖραν ἐπεῖν,

and were it our purpose to point out the relations between Judæan and Egyptian Art, proceeding thence to the earliest Greek,—we should seek to elucidate, as far as might be practicable, the results of the four hundred years of sojourn in the land of Egypt. Next to language, Art especially serves to establish analogies—of the Art of the Hebrews nothing is left to us, but we find offshoots of their language in every tongue of which any general knowledge exists.

Like the sculpture of the Greeks—the formative efforts of all barbarous nations, and even modern painting—the works of the Jews and Canaanites were executed for devotional purposes. Throughout the whole of the Jewish history, but more especially in the latter parts, frequent mention is made of the graven and molten images, on account of which the denunciations of the prophets were so loud against the nations. In the writings of Isaiah and Jeremiah descriptions of some of these occur; and we read, as well as of the more remarkable idols, also of the powers,—Beelzebub, supposed to have been worshipped under the form of a fly; Anammelech, in the likeness of a horse; Nergal, as a cock; Succoth-Benoth, as a hen and chickens; Adrammelech, as a mule; &c. The worship of "stocks and stones" has a very literal meaning, inasmuch as being the objects of the idolatry of many nations, as also of the Jews in the early time of their forsaking their Lord, and making unto themselves idols of wood. The image of Baal, which was made by Ahab, and removed by his son, was a *matsebah*, or simple column, which is, perhaps, the first form under which these "false gods" were represented; and the worship of these columns seems to have been very prevalent among the people of Israel throughout the entire period during which they were governed by their kings. "It is not, indeed, contended," says Mr. Legrew, "that they always remained shapeless blocks of wood and stone; at first this was all the rudeness of the times and the absence of Art might permit. Subsequently, when the gods and their attributes were worshipped under certain conventional symbols, these, their first representatives, received a more regular and decided form. Both their figure and colour were supposed to indicate certain properties of the deity to whom they were dedicated. But a sufficient number of examples have been adduced to show that these idols, even in their most perfect state, were little else than geometrical; and although they may, very probably, have been the origin of those elaborate monumental *stelæ* so often spoken of by ancient authors—the square forms of Mercury, Termini; those half statues frequently mentioned by Pausanias; the graceless Egyptian figure, and even of the most perfect specimen of the Art, they may have formed the lowest link in the chain which connected rudeness with perfection, but never themselves, as Bœtiles, advanced further, or approached the human figure in shape." It cannot be doubted that as knowledge increased among the ancient artists, the idols assumed more complicate forms, as among the Greeks, whose Samian Juno was originally a stock for which a statue was afterwards substituted; and Jupiter, Juno, Neptune, and others of the gods, were worshipped under the symbols of cones and pyramids. The Delphic Apollo was originally a column, but was subsequently represented by the human form, as the preceding. The execution of these idols is explained by various passages in Scripture, as in the last chapter of Baruch:—"They deck them as men, with garments, being gods of silver, and gods of gold and wood: for seeing they be but of wood, and overlaid with silver and gold." Jeremiah says, "One cutteth a tree out of the forest, the work of the hands of the workman with the axe." The idolatry of the Jews terminated with the Babylonish captivity; after which they observed so closely the letter of the Divine law that images and statues became highly offensive to them. Their Art had an origin similar to that of the Greeks, but religion and other circumstances tended to a very different development. Imperfect, however, as were the works of the Israelites, it is desirable to learn something of their being the subject of such frequent allusion in Scripture.

We have to compliment Mr. Legrew on the learning he displays in the course of his laborious researches, which cannot be regarded otherwise than a valuable contribution to the history of an obscure period as regards Art.

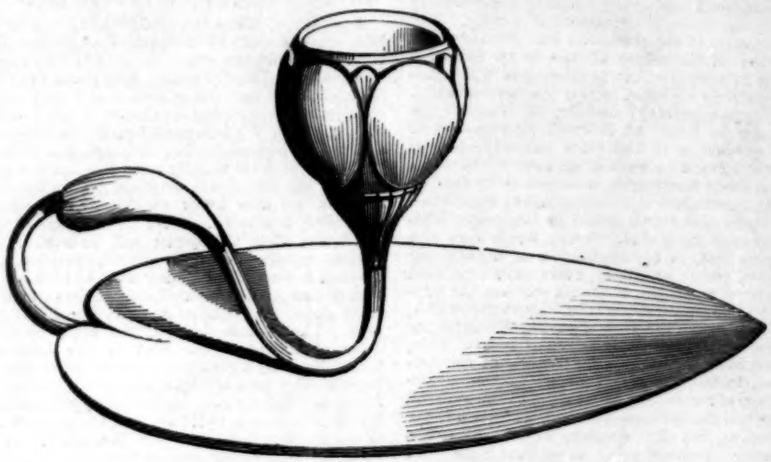
* "A Few Remarks on the Sculpture of the Nations referred to in the Old Testament," &c., by James Legrew, Sculptor, published by Whittaker and Co.

SCRAPS COLLECTED IN PARIS.

DURING a recent visit to Paris, it was one of our objects to collect from the several depositories of manufactures such articles as we considered likely to suggest hints to our own manufacturers—with reference mainly to Design. Such as we selected we shall, from time to time, engrave—without regard to order or classification. We shall, however, accompany the woodcuts with the remarks that may appear necessary, although our leading purpose will be to introduce them as hints merely—leaving the manufacturer to draw his own conclusions, and improve upon them where he can. The few specimens we shall print on these pages are productions in bronze and clay; hereafter we shall follow with others—which may, perhaps, serve as suggestions to the cotton-printer, the carpet-maker, &c. The works in clay, produced at the establishment of M. Follet, whose agent disposes of them in the Rue St. Honoré, supplies us with two examples of the hanging flower-pot. The first is of very graceful open-work, through the interstices of which the stalks of the flower are meant to fall.

The second is of a more severe character of ornament, and much more solid in construction. It should be observed (as the use of these elegant additions to the conservatory are as yet only partial in England), that a common flower-pot containing the flower is meant to be placed in these more refined receptacles; and that, as will be apparent, the flowers best suited to the purpose are those in which the slender stems depend—the miniature creepers, of which we have so great a variety.

The hanging pots here pictured are made of very common clay; yet the cost is great: for the one first pictured we paid 12 francs (or 10s.); for the second 18 francs (15s.): the expense of the material could not have been more than sixpence. We have no doubt that a similar article, of similar materials, may be produced in Staffordshire at about a third of the charge. The fact being that the cost of design (no light matter in France), of moulds and workmanship, is divided by M. Follet among, it may be, a *hundred* copies of the work—he does not calculate upon a large sale; while our English manufacturer would scatter the same cost among a thousand—and thus be enabled to offer them to the purchaser at a much less price. [While writing these remarks we received from the establishment of Messrs. Copeland and Garratt, of Stoke-upon-Trent, three hanging flower-pots, found a few good, among a great many bad, examples. Those will be completely in error who imagine that pure taste is so general among the manufacturers of France as to prevent the issue of inferior objects. It may serve to prevent discouragement in our English manufacturers to know that three out of four of the objects submitted to us we rejected as eminently evil in design. We believe we may go so far as to say that neither in Birmingham nor in Staffordshire is there to be found a greater mixture of bad with good—or a larger preponderance of the former over the latter. Such, however, as we considered beneficial as models, or as suggestions, we procured and engraved. The first object we have pictured is a toilet candlestick—a leaf of the water-lily, the sconce being formed of the flower. The design is remarkably elegant; but the workmanship is thick and coarse.



The object that follows is a common hat-peg; the value here, as in other cases, consists in the design, which may be strongly contrasted with the ungainly piece of thick brass wire, bent into a semicircular form, in universal use throughout England. For this article we paid in Paris three francs (2s. 6d.). We lately presented it to a manufacturer at Birmingham [Mr. W. Hooper], who has already improved upon it—not only with reference to the material, but the design—and a copy, far better than the original, will soon make its appearance in our English hardware shops, at a charge of about 1s. 8d.

The third is a very elegant handbell, formed of the flower of the convolvulus—the stem, with the leaves and buds, being wrought into the handle. (See the first cut on the next page.)

The two articles that succeed (on the next page) we obtained at the far-famed warehouse for the Beauvais manufacture, in the Rue Richelieu. The first is a jug. [This jug we forwarded to the manufactory of Messrs. Ridgway and Abingdon, of Hanley, Staffordshire; and we believe they are now at work in producing a copy of it—improved in material, at all events, if not in design.] It is of very elegant form, and remarkably pure in decoration—in slight but effective relief. It is of poor material; yet it cost four francs (3s. 4d.).

The next is a flower-pot, the decoration of which is exceedingly good. The article, indeed, is one of the most beautiful the Beauvais manufactory has produced. The material, in this case also, is of the poorest order; yet we paid for it no less than 15 francs—a charge accounted for by the fact that a large sum had been paid for the design, which is said to have been produced by one of the

most accomplished and popular of the French artists.

We obtained many other examples of the "Beauvais ware"—of which we shall hereafter give engravings. It will be our duty, indeed, to procure as frequently as possible, and copy, such objects of taste as may not only exhibit the progress of Decorative Art in France, but be very useful as suggestions to our manufacturers; we shall thus get as well as give; for there can be no doubt that the articles, of which we purpose publishing many, hereafter, produced in our own factories, will supply valuable hints to the French designer.

Meanwhile, we would repeat, that although unquestionably, in many of their manufactured articles the French are far beyond the English, as regards design, they produce a very large proportion of designs utterly worthless. The English manufacturer who enters any of their warehouses will be at once struck by the display of inferiority, and will at first be led to suppose that he can gain no lessons there; looking closer, however, he will find objects so graceful, pure, and true, that any one of them may repay the time and labour necessary to achieve a visit to the French capital. Thus it has been, that many of our best designs have been brought from thence; it was only the manufacturer of better education and more refined taste who sought instruction in Paris; and by him the good was chosen—the bad being left. A walk through the streets of the city, and a scrutiny of their shop-windows, will carry conviction that the few, and not the many, in France, are capable of estimating—or at least coveting—what is really excellent. Without being over sanguine, we may

confidently anticipate a time—and that not very distant—when our own designs will rival the best that France has produced. And this great object will be achieved, without the smallest sacrifice of that superiority in the materials, which we have, confessedly, so long enjoyed. When the two are combined, we do not hesitate to say that a third advantage will be gained—we shall, assuredly, be able to manufacture all such articles as those we refer to, at a cost to the consumer far less than

that we have to pay in France. When free trade has become the guiding principle of the world—as it must be in due course—the English manufacturer will be enabled to compete with France, in all the markets of Europe and America, and to undersell France, in the very articles hitherto supposed to constitute the monopoly of that country.

THE PROPOSED STATUE OF CAXTON, IN THE NEW HOUSES OF PARLIAMENT.

SIR,—The recently published Report of the Commissioners on the Fine Arts, relative to the proposed decoration of the Houses of Parliament with a series of statues of great men, who have acted conspicuous parts in England's history, has called forth so many remarks in the public prints that it would be unnecessary to canvass the question here. The selection of personages who are so proposed to be commemorated, it must be allowed, is still open to discussion; and while the question "should Cromwell have a statue?" has rung through the land and employed the tongues and the pens of most men, there are many minor personages who will not obtain so much notice, but who, if honoured by a statue, will certainly have the right to such a distinction debated on; and the accuracy of the judgment that consigns some to the safe keeping of list A, while others have the doubtful honour of a place in list B, which may end in utter rejection, will, in many instances, be questioned. Why such a prosy interminable novel-writer as Richardson, whose productions no one would dream of reading, should be voted, *nem. con.*, to a place in the Hall, and the right of the author of the "Pilgrim's Progress," a book next to the Bible only in its general influence, doubted on, is very remarkable. The preference given to Cowper and Addison over Ben Jonson, Dryden, and Pope, is not to be accounted for by ordinary reasoning. But, most extraordinary of all, the founder of the House of Commons has been thought of by nobody: Simon de Montfort, to whom we owe its existence, and who was the prime mover of the Barons' Wars, is to be neglected; while all sorts of Templars, earls, and knights of the early ages are raked from obscurity to fill by dozens the niches of the building. These, too, it must be borne in mind, can be little better than fancy figures, possessing no other value than those on an image-maker's board: and it is as obviously absurd to christen any one of them by any particular name, as it would be to give them to a promiscuous assemblage in a stonemason's yard. This must be the case with many mentioned; although the seals and, in some few instances, the monumental effigies would give a more satisfactory authority to the others. This brings me to the question upon which I would wish most particularly to call attention—that of the *truthfulness* necessary to all such works; and it has struck me most forcibly with regard to one individual, about the propriety of a statue to whose honour no doubt has been entertained,—I allude to Caxton. I was at one time engaged for a considerable period in collecting materials for a life of this great Englishman; and the paucity of matters of *fact* in connexion with him was most surprising. In truth, it may be said of him, as it has been said of Shakspere, little more is known of him than that he was born, lived, and died. I conceive no man could have a juster right to a place amid the great departed in a building commemorative of England's worthies; but the same uncertainty hangs over his "mortal semblance" as over his history. No authentic representation of him, however slight, exists. It is true that *his portrait* has been frequently engraved, and *his bust* is to be seen as often; but both are purely imaginary, and their history is not a little curious. That industrious and learned antiquary, Dr. Dibdin, in his "History of Printing," gives it thus:—

"It will here be necessary to say a few words respecting the supposed portraits of Caxton. Bagford had imagined that the English edition of 'Jason,' of 1492, exhibited a legitimate likeness of him; but there is no portrait whatever in the copy here referred to, nor, indeed, is there any authentic representation of his head extant. This may not be considered very surprising, when the earliest known specimen of portrait-painting in Great Britain is of the date of Richard III.'s reign. But fancy is seldom backward to supply what truth has denied; accordingly, a portrait of Burchiello, the Italian poet, from a small 8vo. edition of his work on Tuscan poetry, of the date of 1554, was inaccurately copied by Faithorn, for Sir Hans Sloane, as the portrait of Caxton. Lewis, however, was resolved to improve upon the ingenuity of his predecessor by adding a thick beard to Burchiello's chin, and otherwise altering his character; and in this form the Italian poet made his appearance upon copper as Caxton, prefixed to the life of our printer. This portrait afterwards served for the works of Ames and Herbert, not, however, before a miniature copy of it had graced the frontispiece of Marchand's 'Histoire de l'Imprimerie.'"

But, even this is not all, the Doctor has found "the same cut as Burchiello in the "Zucca" of Doni, printed at Venice in 1551, where it is introduced as illustrative of the dress of a Florentine, with the *capuchin* and *becca*—the turban or cap, and garter or streamer; so that probably even the portrait of the Italian poet may be an ideal one." I may add, that I possess an Italian print of the 16th century, where this identical *portrait* is made to do duty as a true likeness of Giotto the painter; and I have recently seen the climax to the whole absurdity in a cheap issue, in penny numbers, of a romantic novel from that fertile source, Holywell-street, the publisher of which, having obtained at second hand a woodcut of this supposed portrait of Caxton, has been so charmed with the beard which Lewis kindly bestowed on our printer, that he appears upon the first page as "the Pirate Chief"!!

But there is another, and a full-length portrait of Caxton in the field. It occurs in a copy of the "Dictes and Sayinges of Philosophers," preserved in the Archbishop's library in Lambeth Palace. The book was translated by Earl Rivers, from the French of "Messire Jehan de Teonville, Provost of Paris," and was printed by Caxton in 1477. The copy in manuscript in the Lambeth library, contains an illumination representing, says Walpole, "Earl Rivers presenting his book and Caxton his printer to Edward IV., the Queen, and Prince." Beyond Walpole's own conjecture there is no authority whatever for imagining Caxton to be delineated here: and, in the absence of all proof to the contrary, it is far more likely that it is intended to represent the author of the book whose translation the Earl is now bringing before the notice of the King. This was indeed a common form of design, pretty usually adopted in manuscripts of the fifteenth century, of which many examples occur in the British Museum; and it is far more likely it should represent the translator and author than the translator and printer, to the total neglect of the originator of the work. It was in fact usual to embody the book in some way in these preliminary illustrations, and a curious instance is given in a drawing in Harleian MS. 4826, representing Lydgate presenting a copy of his book entitled "The Pilgrim" to Thomas de Montacute, Earl of Salisbury. Lydgate is here the secondary figure, and *the Pilgrim himself*, although an imaginary character, the principal one, for with his skin coat, wallet, and staff, he takes the foreground place, and his hand as well as Lydgate's is placed upon the volume, as it is presented to the Earl.

It will I think now be clear that if Caxton has a statue it must be purely an imaginary one; and if purely imaginary, of what value or utility can it be? May not some future change occur, and might not the same statue, with equal propriety, be shown under another name? Is it worth while thus to expend money and time in uncertainties? Or will it be at all advisable that national sanction be given to the old forgeries.—I am, Sir, &c.,

F. W. FAIRHOLT.

THE LIVING ARTISTS OF EUROPE.

No. VIII.—William Kaulbach.*

If, under the most favourable and flourishing exterior circumstances of life, the development of genius gives full evidence of the Divine origin of the human mind, and thus exhibits one of the most pleasing phenomena of Nature, the same arrives at the climax of excellence and glory when the most depressing incidents, even under the weight of calamity, can neither hold down nor prevent the genius from energetically rising into an eminent sphere of activity,—as—let fancy compare the little with the great—the infant Saviour in the manger spreads a more intense and clearer light than if he had been couched in one of Herod's princely, magnificent, and gorgeous halls. To this idea we are led by reviewing the life of William Kaulbach, the illustrious German painter, who, from an insignificant, gloomy origin, rose to such an eminent station of honour and dignity, full acknowledgment, and extensive activity, as to come into competition with the most distinguished characters of every age and clime.

A small insignificant town of Westphalia, Arolsen,—where even the name of Art may perhaps be a stranger,—gave birth to two of the most celebrated artists of Germany—the sculptor Chr. Rauch, and the painter William Kaulbach. The latter was born in 1805, the son of very poor parents. His father, a talented engraver, could, in times of confusion and warfare, scarcely save his family from utter destitution, which, combined even with the utmost misery and ruin, became his fate soon after he had been compelled to remove to the small town of Muelheim, upon the Ruhr. Notwithstanding this pressure of calamity, the father strictly adhered to the idea of devoting his son to the Fine Arts, and thus gave him, in an early stage of life, that pursuit in which he became so eminent—a partner and companion, without whose consolation and benefits he must have decidedly been crushed under the penury and destitution of his father's family.

In his sixteenth year of age, Kaulbach went to Düsseldorf to pursue his studies at the newly established Academy of Arts, where his talents soon rose to an uncommon degree of distinction. Cornelius, who was at that time the eminent conductor of the rising establishment, had been intrusted with the execution of the compositions for the Glyptothek, in Munich; and it was quite natural that such works, under the eyes of Kaulbach, could not be created without the greatest influence upon the still slumbering powers of the young artist, who wanted but to be roused by such an incident. Cornelius encouraged him to lend an active hand; so also did Professor Mossler, who had a short time previously been connected with the Academy, and who fully acknowledged the eminent talent of Kaulbach, and cultivated it with paternal care; add to this a close intimacy and friendship with a young and alike-talented artist, Adam Eberle, whose premature death we had to deplore: which friendly relations encouraged Kaulbach to hold out under the still continuing adversity. To that friendship he owed, in a high degree, his energy and enthusiasm for the cultivation of his art. He was no sooner intrusted with the execution of the first cartoon of large dimensions—'The Manna-rain in the Desert'—than a portion of the heavenly bread, as it were, came down upon him in the shape of a stipend from the Prussian Government, calculated to encourage his talent and industry.

About this time, 1823, two Munich artists arrived at Düsseldorf, Charles Hermann of Dresden, and Ernest Foerster of Altenburg, who, soon after their first acquaintance with Kaulbach, entered into very close and friendly connexion with him, which, after a period of twenty years, has increased in strength. As they had received an order to execute a grand work *al fresco*, in the aula of the University of Bonn, they invited Kaulbach to try fresco-painting. He designed and painted the beautiful figure of the youth in the foreground of the picture, representing Theology, and intended to represent the rational element of Roman Catholicism.

Cornelius had been called, in 1825, to Munich, as Director of the Academy in that city, and most of the pupils had followed their great and celebrated master; amongst them was Kaulbach, who had just finished an altar-picture of moderate size for a Westphalian church. At Munich, artist-life, planted by King Louis I., had just taken root, and Kaulbach's genius and talent soon found an adequate sphere of action. The King had ordered the erection of the Odeon—a grand hall for musical and social purposes, and the ceilings were to be decorated with corresponding frescoes. Kaulbach had to paint 'Apollo and the Muses,' in colossal proportions. After the completion of his work he took part in the decoration of the arcades of the Palace-garden, for which purpose he painted the four principal rivers of the kingdom, and a Bavaria in colossal allegorical figures *al fresco*, and designed splendid cartoons representing various virtues of a sovereign, which cartoons were executed by other artists in colour. These works afforded Kaulbach a full scope for the display of the peculiarity and character of his genius,—a great freedom in grand forms, noble movements, beautiful expression, and, at the same time, sublimity and power in design,—properties which, in other eyes than his own, secured him a superiority over all his competitors.

From this period the artist, compelled by the necessity of allowing his nature to develop itself in its own peculiar features, began to seclude himself altogether. No wonder that now all the powers of his mind exerted themselves in united efforts, careless whether the final result should be harmony or discord. Together with an innate sense of beauty, a strong propensity to caricature—even to distortion—displayed itself in the artist, which he the more readily indulged, as he had an eminent talent of immediately reproducing, from memory, every figure and physiognomy, in every shape or size, in a striking likeness. He could represent the sublime incidents of human felicity, the blessings of social life, of love, devotion, and heroism; but, at the same time, the sarcastic contrasts of virtue and human greatness, as they are represented by maniacs. Any one that has, in a certain degree, experienced the power of unlimited fancy, knows that such a period in the life of an artist is none of the most prosperous, but in the theogony of genius, like the age of Kronos, also indicates the Olympian age.

Meanwhile the artist painted, in a series of frescoes, in the palace of his Royal Highness the Prince Maximilian of Bavaria, the fable of "Cupid and Psyche," and made various pencil drawings, of which 'The Bedlam,' and 'The Malefactor from lost Honour,' together with several other designs, are of high importance in the history of the development of the artist's genius. In the same manner as Goethe used to be troubled by any incident of life till he had given it a poetical shape, Kaulbach could not free himself from his sarcastical propensity of representing those caricatures which, in common life, are, in reality and fancy, so frequently the final results of devotion, religious observances, and love, until he had produced his 'Bedlam.' But when induced by the too fanciful and too ideal manner of the school to which he belonged, or his own inclination, he was fully aware of the great danger of being led away from the truth of real life, and endeavoured with all the energy of his mind and talent to assume the capacity of representing real life; and he soon succeeded in fully satisfying the mind and senses by figures of common life, diametrically opposite to the figures of Greek gods and heroes, in the representation of the life of a criminal. On account of these drawings, Kaulbach has frequently been compared with Hogarth, and with much propriety; though the English artist's design is inferior to Kaulbach's decided representations of the respective individualities.

Whilst Kaulbach was thus pursuing his own way, the Neue Koenigsbau (the new King's Palace), by order of the King, was erected at Munich by Leo von Klenze, the celebrated architect. As it was intended to decorate the interior of this remarkable palace with paintings whose subjects should be taken from the works of the principal German poets, the architect gave Kaulbach the honourable commission to decorate the Queen's Throne-hall with representations from Klopstock's "Battle of Hermann." The artist executed his arduous task, comprising those battles of high historical interest, in twelve square spaces, placing in each a group of two or three figures, and connecting the whole story in the most beautiful harmony—beginning with the departure of the warriors, and terminating with the lament of the victors. These splendid representations gave such universal satisfaction that the artist immediately after received an order to paint, in another room of the same palace, a rich series of subjects from Goethe's poems, partly *al fresco*, partly in wax colours, effectively distributing the whole in special arrangements: thus he decorated the ceiling and hollows of the ceiling with subjects from the lyrical poems; the larger portions of the latter with representations from the ballads and romances; the lunettes below with subjects from the dramatic works.

In consequence of the artist's seclusion, for the purpose of finding a path suitable to his genius and talent, he became gradually estranged from the pursuits of his colleagues. It was but natural that, in proportion as Kaulbach excited admiration and greater interest with the public, those artists who had been averse to his innovations at last declared themselves decidedly and openly against him: he had now a host of antagonists. It is true he had acquired in the school of Cornelius a grave style of design and a poetical manner of conception; but he was not satisfied with these acquisitions: he was instigated to pursue Nature, and to approach her as nearly as possible; for which purpose he exerted himself in acquiring a beautiful and true colouring. But these exertions, to which his senior colleagues supposed him to be wholly and exclusively given over, were represented and energetically blamed as at least a partial dereliction from the school to which he belonged. But let the power of an artist derive its origin from his own nature, and contradiction, instead of checking or breaking the same power, strengthens it. Kaulbach, now more than ever conscious of his own peculiar disposition, kept still closer to his exclusiveness, thus enabling himself to produce what Nature had given to his mind. By means of the works which he had executed in the Koenigsbau,—placed in a situation which proved so beneficial to his circumstances,—he was now independent, but firmly refused every public work, with the exception of a single subject, elsewhere suggested. Leo von Klenze had communicated to him a tale of the middle ages, according to which the Huns and Romans, who, after a three days' battle, had destroyed each other before the gates of Rome, and renewed the combat as spectres. The ingenious architect engaged Kaulbach to represent this spectre-battle in a pictorial representation. He received the suggestion with the energetic glow of youthful fancy, and made a drawing which filled the spectators with wonder and surprise by the boldness of the ideas, the liveliness and truth of the movements and expression, no less than by the beauty and character of the forms: so that the Romans, apparently weary of life and restrained by law and civilization, make a striking contrast to the barbarians of the North, whose rude nature would have been invincible if the Cross had not stood against them.

Immediately after the completion of this draw-

* The article here printed has been supplied to us by one of the most accomplished authors—an artist as well as an author—of Germany; and, we believe, it is the first time that any worthy biography has been published of one of the greatest master-minds of Europe.

ing, Athanasius Raczynski, the Polish count, and a great patron of the Fine Arts, arrived at Munich to pursue his studies for the completion of his work, "The History of Modern German Art;" and he had no sooner seen this drawing than he ordered the artist to execute it in oil colours, of a large size.

This order, evincing a public acknowledgment of the first-rate talent and genius of Kaulbach, exclusively of all the former relations and circumstances of the artist, paved the way to his entire independence, securing at the same time, his renown as one of the greatest painters of the present age. Now his art and exertions began to be zealously required from every quarter, chiefly by the Saxon Government, who offered him the honourable appointment of Director of the Dresden Academy. But King Louis of Bavaria—well aware of the great loss if he allowed the artist to leave, and anxious to secure the treasure for his own realms—pointed him out a suitable atelier, and promoted him to the rank of his court-painter—a circumstance which materially contributed to secure the peculiar mode of art which the artist had traced out for himself, and to save him from every persecution of his antagonists. Kaulbach at once became open again, and as communicative as formerly. He had designed the picture of 'The Battle of the Spectres or Huns,' for Count Raczynski, on the canvas upon which it ought to have been painted, and slightly painted over in brownish tints, when the Count came to Munich, saw its worth, and decided upon the possession of the splendid work in the state in which he had found it. The final completion in colours was altogether abandoned. Whoever has viewed that grand, sublime, magnificent, and thoroughly ingenious work will be of the opinion of the Count, and convinced that it could by no means profit or gain in perfection by the help of colours.

Meanwhile a grand new plan for the execution of a large painting had originated in the mind of the artist. In the same measure as he had represented in his 'Spectre Battle' the momentous incident of the history of mankind,—the dominion of the globe passing from the hands of the Romans over to a new generation,—he now conceived the fall of a nation to give rise, in a new faith, to a new dominion and superiority of the human mind. The origin of the overpowering and felicitating spirit of Christianity from the ruins of Jerusalem, destroyed by Titus, now became the theme of a grand composition, which, by the medium of an eminent engraving by M. Merz, will soon become generally known. This excellent composition fully displays, in poetical conception, all the relations and circumstances in history and religion which are connected with the awful event: the prophets predicting the destruction of the sacred, but finally vicious, city; the angels executing the stern decree of the Almighty; the leaders of the bewildered people arming themselves for hostile defiance; the invading Romans; the ill-fated, despairing population, of every sex and age; the high-priest devoting himself and his family to death; the wandering Jew, expelled by the demons; the primitive Christians saved and protected by the angels. It had no sooner been completed in a cartoon, than King Louis gave an order to the artist to execute this magnificent and memorable work in oil.

Thus the longing desire of Kaulbach had been satisfied. He is a pupil of Cornelius, from whom he appears to have inherited the grand poetical manner of conception; the grave, ideal style of design and characteristics; the sense of a clear harmonious arrangement. The artist's own individual necessity was chiefly directed to colouring, for which he could find no suitable and sufficient model in the works of any of his colleagues. He had, for this purpose, already travelled to Venice, to study, during a short residence, the magnificently coloured works of the ancient masters; but his desire seems to have been rather increased there than satisfied: the only certainty which he obtained was, that what he so ardently sought after in his art could only be attained in oil painting. All his energy was now directed to the cultivation of this branch of art; and when, after a year's residence in Rome, he arrived in Munich, the studies which he had made, after a few eminently beautiful models, gave evidence of the end and aim he had continually in view, and at which he had evidently arrived; and manifest specimens of his acquisition he soon exhibited in several full-length pictures, chiefly of young artists in the costumes of a festival procession of the fifteenth century. Kaulbach gave a full display of his mastership in colouring; he had become an accomplished oil-painter; his only purpose now being that of making use of his treasure in the completion of his grand work of 'The Destruction of Jerusalem.'

In this work, indisputably, one of the greatest difficulties was to be surmounted. The conception of the whole had naturally led to a combination of several groups, which, though in a certain measure independent, were at the same time connected, none of which, whether in the radiance of heaven or the glow of terrestrial fire, could be sacrificed to another: they could not produce the desired effect without the unity and harmony of the whole; and the artist had, for this purpose, to make use of all the known means of oil painting, without drawing the whole representation from its ideal, poetical sublimity, into the sphere of a common event or mere scenery. When Kaulbach had planned the colour-sketch, all the spectators were astonished at the complete success of the artist. His work is of a profound and true conception—of the most accomplished and most brilliant colouring and purest harmony.

This picture, which even in its progress had become an object of universal encomium from his contemporaries, excited the wish of the King of Prussia also to possess it. The artist, having no desire to copy his own work, but feeling obliged to his former liege Sovereign and benefactor, declared himself ready to serve his Majesty, who gave an order to paint a whole series of representations, from the fall of the Jewish religion and the rise of Christianity, to be executed *al fresco*, in the newly-erected Museum of Berlin.

In this manner Kaulbach saw opened to his view one of the most illustrious careers of an artist, and the sphere of ideas which he had commenced with in both the compositions of the 'Spectre-Battle' and 'The Destruction of Jerusalem' was completed. In viewing over the general history, and investigating its principal incidents, he found that the origin of nations, as the beginning of history itself, was a rich and worthy subject of his art. According to the holy Scriptures this memorable event coincides with the building of Babel, and the tyranny and wickedness of Nimrod. The artist undertook to represent in a grand, highly poetical, and admirable manner, the fall of that despot, the dereliction of his subjects, and the distribution of the nation after the generations of Shem, Ham, and Japheth. Of this series a picture will form part in a representation from the life of ancient Hellas, at a period when it exhibits an unparalleled excellence in poetry, art, and patriotism; further, a picture representing incidents in the great convulsions of the nations which were caused by the Crusades; and, finally, a picture treating a principal subject in the Reformation of the sixteenth century.

It would be presumption if we should now attempt to review these plans; but it is evident and openly to be admitted, that the artist will execute this work as may be anticipated, as his genius is unquestionably the fittest of all contemporaries to perform a work which, in a higher degree than any other, is conceived in the true spirit of modern times, in combination with the poetry and literature of the present age, and is in a great proportion closely connected with the future fate of German Art. We may also judge, even from the outlines, that the effect will be felt beyond the boundaries of Germany, and may perhaps influence the decision on the decoration most worthy of the new English Houses of Parliament. It is chiefly on the principal events of history that the grand luminary of Art darts its first and last golden rays, which shine the more gloriously the more they rise above the gloomy horizon of the world.

We may pass over the great many and various drawings which Kaulbach made for the purpose of illustrating special works of German poets, chiefly of Goethe and Schiller; but we must mention a series of drawings which, engraved on steel, illustrate the famous old German poem, "Reinecke Fuchs," after Goethe's modern treatment. These illustrations abound in wit, humour, and satire, which distinguish also the poem itself; and the artist admirably succeeded in making the figures of animals, without depriving them of their natural features, the most perfect representatives of human frailty, folly, passions, vices, and feelings of every description. No other illustrations could more contribute to a full understanding of the poem, in which an inexhaustible source of humour and mirth is contained. I am thoroughly convinced that this work, which will shortly be published by Cotta, will be received with the greatest applause in England—the native country of Humour.

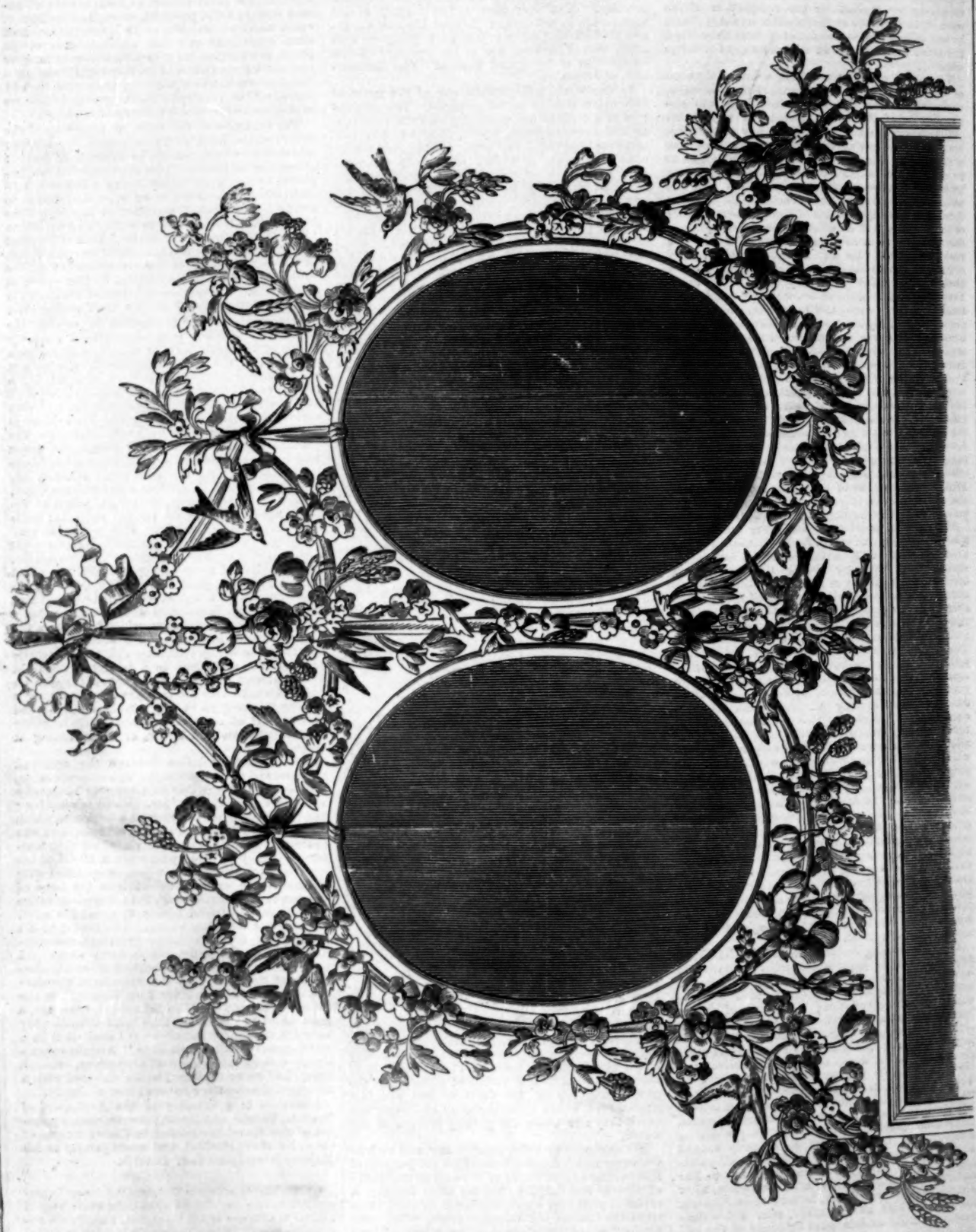
The readiness of the artist in accepting of the orders of the King of Prussia made it uncertain whether he would remain in Munich or remove altogether to Berlin. This apprehension was dispelled by the artist's purchasing a house in Munich, which amounted to an open declaration to live in the capital of Bavaria; at the same time he promised King Louis to execute a pendant to 'The Destruction of Jerusalem.' One of his most recent oil paintings is a portrait of the same King, in the full costume of the Grand-master of the order of St. Hubert, surrounded by four pages, in full length. This picture is intended to adorn the entrance-hall of the Pinokotheque of modern Art.

Kaulbach's atelier is situated in one of the suburbs of Munich, quite sequestered from the bustle of the main body of the city and the rich dwellings of the fashionable world, in a garden near the river and the Great Park, thus forming a perfect country residence. He is excessively fond of Nature, and therefore surrounds himself with various animals whose figures and gambols he is delighted with; and allows, at the same time, the plants a free and unrestrained growth, the green vine-leaves clustering about the door of his dwelling almost barring the entrance. Besides, his atelier abounds with ancient arms and costumes, stuffed birds, sculptures, drawings, prints of various masters, books on various subjects; he is also very fond of music. His person is very pleasing; he only speaks his native language, but speaks it with euphony and grace. He is sociable, friendly, full of complacency and affability; but against rudeness, presumption, folly, and baseness—severe to the extreme, which nobody will find fault with. He is endowed with an extraordinary skill and facility of drawing, which fits him in the highest degree for becoming a ready adviser of others: thus being enabled quickly to illustrate his opinions and views in a most scientific and artistical way. He is not averse to discussion on his own works with the intelligent,—displaying a quality so rarely to be met with in distinguished artists, that of tranquilly and patiently listening to contradiction and blame, or even reading it when printed.

As the latter relation between the artistical reviewer and the artist is of the highest importance, I think it most suitable to close this biography with a few expressions of his. Kaulbach had long been meditating on the plan of a design to which he had devoted much time and thought, and was extremely partial, as is usually the case with matters so long pondered upon, when a friend of his happened to call on him, whom he gratified with a view of the cartoon, evidently in the hope of hearing it fully approved of, but requesting, at the same time, the friend openly to speak his mind if there was anything wrong. The friend, to his great regret, found the latter prevalent, and communicated to the artist his contrary views in a note, but by no means suggesting an entire alteration of the work. In the same hour the note was returned, with another from Kaulbach in the following terms:—"Thou art a good, excellent, a most cherished and most faithful friend. My heartfelt thanks for the advice. I shall do it in a way to gain thy full approbation." And the composition underwent essential alterations, though much had to be sacrificed which flattered with a thousand-charms the common sense of beauty.

Kaulbach is a member of the Academies of Munich, Vienna, and Berlin; corresponding member of the Royal Institution in Paris; knight of the order of St. Michael, and court-painter to his Majesty King Louis I. of Bavaria.

*** We have to announce that some articles are in preparation for the ART-UNION by an artist whose name is familiar to all lovers of Art throughout Europe—the distinguished artist, Eugene Neureuther,—and it is his intention to enable us to accompany them with illustrations designed expressly as suggestions for English Decorative Art.



WOOD CARVING.

Our attention is continually called to those elegant specimens of wood carving, in which, we are proud to say, our school now excels every other. The prefixed engraving, which represents a design recently executed by Mr. Rogers, of Great Newport-street, is assuredly amongst the richest and most elegant compositions that have ever been produced in wood. It represents a carved wood overdoor, the idea of which, we understand, was entirely suggested by the elegant taste of Mrs. Strahan, of Ashurst. The light border of flowers, of which Mr. Harry Rogers has furnished us with a sketch, encloses two portraits in crayon of the beautiful children of Mrs. Strahan, by Broquet; and the whole, when placed in the situation intended to receive it, will have an effect as novel as it is elegant, and reflect equal credit on the taste of the lady who has ordered, and of the artist who has executed it. But no engraving could do justice to a frame recently produced by Mr. Rogers, for a liberal patron of the Arts in Leeds. It is in the Venetian style, and the bold and elaborately finished foliage, often a foot or more in relief, is gracefully combined with boys, who are playing musical instruments, or holding drapery, which is enriched with all the magnificence of point lace of the sixteenth century. It is to contain a picture from Spenser's "Fairy Queen;" and, in allusion to this subject, the top of the frame is formed of the ruff of Queen Elizabeth, from the centre of which an infant Cupid is waving a wreath of lilies. Upon the whole, we may safely describe this as the most superb specimen of wood carving which has ever come under our notice.

It is impossible to conceive any work of Art executed in wood possessing the wonderful truth and elegance which distinguish the flowers, birds, and leaves of this composition. The particular character of each is so admirably described that it is instantly apparent that the natural object has been closely studied; and so lightly is the whole held together by the ribbon constituting the fragile base of the composition, that it might appear that each leaf and flower would yield to the slightest breath of air; and in examining the slender stalks and the leaves, which are but little thicker than in nature, it is difficult to conceive how such nicety could be attained. Many imitations of wood carving have been devised—but works of this description could only be executed by the hand of a master of the art.

There can be but little doubt that in the earliest ages such subjects were the first selected for carving, both in wood and stone. The Egyptians introduced the sacred lotus in their minor articles of furniture, in the decoration of their frescoes, and in every part of their religious structures. And we know from the sacred writings, that the palm-tree, the apple, the pomegranate, were all introduced by the Hebrews in the enrichment of the Temple or its appurtenances. The acanthus, or dock-plant, the vine, the honeysuckle, the ivy, the rose, and the plantain, were all copied by the Greeks and Romans in their sculptures, whether devotional or triumphal; and in the middle ages, the perfection arrived at by our ancestors in their treatment of vegetables, wild and cultivated, is sufficiently evinced by the accurate sculptures which abound in the interiors of our cathedrals.

But, perhaps, no artist ever felt so strongly the truth of these principles as Grinling Gibbons, who, in the noble decorations he has left us, scattered through the palaces of Windsor and Hampton, the Cathedral of St. Paul's, the mansions of Chatsworth, Petworth, Burleigh, &c., has proved his perfect command over the chisel, combined with that discretion by which, in studying Nature as few have studied her, he knew most effectively how to select and group her varieties.

At any period the name of Mr. Rogers might be justly associated with that of his illustrious predecessor; in our day, it is a proud thing for our country to have attained so much perfection in an art which, until lately, had been completely set aside. The example we have given—and which conveys but a very limited idea of the exceeding delicacy and beauty of the original work—is only one of many this accomplished artist has produced; all of the highest possible merit in design and execution. We rejoice to know that his productions are rapidly finding their way into the choice homes of England, where wealth and taste are close associates.

MOORE'S IRISH MELODIES.

Illustrated by D. Maclise, R.A.*

It is remarkable that, by some happy Augustan accident, we find in the history of most countries that many of the most distinguished men of each have been contemporaries. It is probable, that if for the next century an artist were sought fittingly gifted to illustrate the "Irish Melodies" not one would be found. To see the poetry of Moore worthily illustrated, is what we had not dared to hope; but the twin-star has risen, and, unlike the sons of Leda, Moore and Maclise do not enjoy one immortality between them, but each has his own particular glory. These "Melodies," we say, might have remained unwedded to Art, but for such a genius as that of Maclise. The proposal of such a union we acknowledged with the happiest anticipations, and its fulfilment must be hailed by the public as one of the rarest combinations that has yet been achieved in Poetry and Art. Pause at what page soever we may of this enchanting volume, the thrilling strain of "the gifted son of the string" is alike intense—to his touch his native harp has yielded its most moving sweetness; faithfully as by a shadow is he followed unfalteringly by the painter, who summons forth, and disposes at will, spirits that would have obeyed no other call. We have seen the best illustrations of the best European literature, and, before the appearance of this edition of the "Irish Melodies," we had nothing, as a whole, comparable to certain of the continental series of compositions from national and popular literature; but this work, with its profuse wealth of poetical conception and exquisite composition, distances everything akin to the great family of illustrated books. The "Lied der Nibelungen" has been admirably illustrated; but, beautiful and even various as are these compositions, they yet fall short of the lofty aspirations that enrich the pages of this edition of the "Melodies." The publishers are more than fortunate in their proprietorship of a work which must remain one of the great monuments of, we must say, Irish Art and Poetry, and such a one as cannot be excelled by any similar combination of the talent of any other country. We have heard the inspiring *refrains* of Körner, the poet-soldier, whose verse we may justly say sharpened the swords and winged the bullets of his comrades against the enemies of their country; they have been many times illustrated, but, though they dwell permanently in the hearts of the people, they have never yet been worthily brought forward in association with Art. From Bürger there have been a few felicitous scintillations, but the bulk of compositions from this poet are loose and literal. At the inspiration of French national poetry another genius has presided: its Terpsichorean points and motives do not reach the heart. Beranger has been ill-used by his countrymen—they have caricatured his pathos. We mentioned the "Lied der Nibelungen," the illustrations of which rank among the best compositions of their class; the accuracy of drawing, power, and knowledge of costume they display are unsurpassed; but they yet fall short of the pages now before us, which Maclise has profusely strewn with flowers, all "immortelles" uniting in one unfading wreath.

The entire work—*i. e.*, the illustrated portion—consists of 218 pages, every one of which, letterpress and all, has been printed from one plate, the letterpress having been engraved thereon. The general character of the execution is that of etching, not engraving, by which means it is probable that the feeling of the drawings has been better preserved; and every page is illustrated, both sides of every leaf being rich with the most beautiful compositions. All who examined Mr. Maclise's cartoon at Westminster Hall must have been struck with the extraordinary elaboration of its detail; we find in the book before us the same patience exerted in the least important parts, and with the same startling results. Among the first of these beautiful designs is that after the lines beginning—"Erin, the tear and the smile in thine eyes." Erin is personified in a beautiful woman seated, and weeping over a harp; the sun is setting, and "the rainbow" encircles the whole. The figure is one of singular elegance and sweetness, and would paint exquisitely as a pendant to 'The Origin of the Irish Harp'—the picture exhibited a few years ago. Three pages are worthily devoted to "Remember the glories of Brien the Brave:" the first of these presents Brien leading on his heroes, a composition full of martial figures rushing onward to engage the enemy; on the second page the letterpress appears upon a shield surrounded by an admirable arrangement of trophies; and on the third are seen two rows of archers drawing their feathered shafts to the ear, constituting a plate of unexampled excellence, from subject-matter of a kind extremely difficult to treat. In "Fly not yet," the "maids who love the moon" appear elegantly enwreathed in typical foliage; the heads are extremely beautiful, and the imagery is continued by the letterpress being surrounded by stars. In "Rich and rare were the gems she wore," a half figure of celestial beauty represents the lady on her pilgrimage; and "The Legacy" affords a charming figure bearing the inurned heart: this reminds us of the bas-reliefs of Flaxman, and is as chaste as the best antiques. The illustrations of "Eveleen's Bower" are two slightly executed vignettes; but it is impossible to do justice in words to their exquisite feeling: the first is supplied by the lines—

> "The moon hid her light
> From the heavens that night,
> And wept behind her clouds o'er the maiden's shame."

Thus the moon appears, with her head bent low, partially behind the clouds: the whole is described in three lines in a manner touching to the last degree. The second is from the lines—

> "And many a deep print
> On the white snow's tint
> Show'd the track of his footsteps to Eveleen's bower."

The snow lies deep upon the ground, and the footsteps are in a track leading to the bower, which appears in the distance. "Come, send round the Wine," is accompanied by a small design fully equal to the best antique grotesques—it represents three small nude figures pledging their friendship over a toadstool. The plate, 'At beauty's door of glass,' occupies nearly the entire page; it refers immediately to the passage—

> "With golden key Wealth thought
> To pass, but 'twould not do;
> While Wit a diamond brought,
> Which cut his bright way through."

Beauty is seen encaged; on her right is a Pantaloon with a key and a heavy purse; while on the other, Wit, a youthful and Cupid-like figure, applies his diamond to the glass. The embellishment is copious, and the execution most elaborate. 'The Origin of the Harp' is the same idea as that of the picture: it is here brought forward elegantly accompanied by shells, and enwreathed in seaweed. The figure of 'The Weeping Nymph' is exquisitely beautiful. "Lesbia hath a beaming eye" is distributed on three pages, the first of which is loaded with floral emblems. Lesbia herself reclines, surrounded by minute grotesque figures, two of which, concealed in roses, one on each side of her head, shooting with a bow and arrow, according to the lines—

> "Right and left its arrows fly,
> But what they aim at no one dreameth."

Nora Creina, a figure of perfect simplicity, appears upon the third page. An admirable fresco design is wrought out from the verse beginning—

> "While History's muse the memorial was keeping
> Of all that the dark hand of Destiny weaves,
> Beside her the Genius of Erin stood weeping,
> For hers was the story that blotted the leaves."

Nothing can be more elegant than the composition. History occupies the centre, while on her left is the Genius of Erin, and on the right are the Fates, in the background. The heads are eminently beautiful, and the draperies graceful to a degree. The lines, "Come rest in this bosom," &c., are accompanied by a charming and highly-finished plate, presenting two figures expressive of the spirit of the poetry.

> "Wreath the bowl
> With flowers of soul,"

is accompanied by an admirable composition, showing a company of students under the inspiration of whisky punch; the heads are full of the spirit,—not of the bowl, but of the verse. "They may rail at this life" affords three charming designs, one of which occupies the entire page. The principal figures are the two lovers comparing this world with the stars:—

> "In that star of the west, by whose shadowy splendour
> At twilight so often we've roam'd through the dew,
> There are maidens, perhaps, who have bosoms as tender,
> And look in their twilight as lovely as you."

* "The Irish Melodies." By Thomas Moore; illustrated by D. Maclise, R.A. Publishers, Longman and Co., Paternoster-row.

These lines are all that are written on the plate, and they are inscribed on a full moon in the centre, surrounded by stars, with the planets Venus and Mercury at the top, full of the beauties of which the verse speaks. The idea which accompanies the verses—"Oh, ye dead! Oh, ye dead! whom we know by the light you give," &c., is such as only genius of the first class could conceive. We have an array of the dead, consisting of the ghosts of warriors, poets, and others, who have returned to visit the scenes of their youth. "Oh, the sight entrancing!" is illustrated by one of those chivalrous compositions in which the excellence of Maclise stands alone. The arrangement comprehends not less than thirty large armed figures, "marching past;" the style and varieties of the armed costume exhibit reading, research, and singular invention in embellishment. Similar in character is the plate derived from—

"The wine-cup is circling in Almhin's hall,
And its chief, 'mid his heroes reclining,
Looks up with a sigh to the trophied wall,
Where his sword hangs idly shining."

The chief is the principal figure, who is about to be equipped by his armourer, while the rest of the heroes have already risen at the reported approach of the Danes. "The Song of the Battle Eve" presents the two comrades taking "another quaff," before they go to battle." "O'Donoghue's Mistress" is illustrated by an exquisite plate, showing the young plumed chief mounted on his white steed, and surrounded by the Naiads. The whole of the heads are beautiful to a degree, and the composition is most effectively put together. The last of these inimitable compositions is that supplied by the lines—

"Lay his sword by his side, it hath served him too well,
Not to rest near his pillow below;
To the last moment true, from his hand ere it fell,
Its point was still turned to a flying foe."

The warrior is seen extended in death, and surrounded by his late brethren in arms.

It will be understood that we have been able to notice but a limited number of these compositions, each of which is worthy of a separate essay. We have dwelt upon a few of the small designs, although these constitute a peculiar feature of the work, inasmuch as they are rather sculpturesque than pictorial in character, and so it is intended they should be; they are in the style of bas-relief, and assuredly equal in feeling to the very best productions of their class—be they antique or modern. This edition of the "Irish Melodies" is prefaced by two or three paragraphs from the pen of Mr. Moore, of which the following is the last:—"I shall only add, that I deem it most fortunate for this new edition that the rich imaginative powers of Mr. Maclise have been employed in its adornment; and that, to complete its national character, an Irish pencil has lent its aid to an Irish pen in rendering due honour and homage to our country's ancient harp." In fine, these illustrations surpass every thing of the kind that has yet appeared in any country. There is here and there in the manner a disposition to the severity of the German school; but the general style withal is pronouncedly the artist's own. In the spirit of the entire series there is no flagging; all the designs are equally good, as if they had been selected from a yet greater number. Such art, in conjunction with such poetry, will constitute a monument to the genius of the country.

We lament that we cannot speak of the engravings in terms so unqualified as we have spoken of the designs. Some of them are eminently good; in others the artistic feeling is completely sacrificed—having been placed upon the copper by a cast-iron hand. Moreover, to defective engraving we attribute certain inaccuracies in drawing occasionally apparent; if this department of the work had manifested corresponding excellence, the publication would have been as near perfection as any ever produced in any country.

Among other parties concerned in the production of the work, it is only fair to notice the printer—M'Queen—by whom the whole of the engravings have been printed. It has been a labour of no ordinary character; one that demanded exceeding care; and, although the task may have been comparatively minor, its due performance has added much to the value of the beautiful volume.

The work cannot fail to obtain a large circulation on the Continent, where it will go far to enhance the reputation of British Art.

THE FOURTH REPORT OF THE COMMISSIONERS ON FINE ARTS.

The Commissioners on the Fine Arts have issued their Fourth Report, which we are glad to see has excited greater public interest than any preceding Report. The "Times" has printed the document at length, accompanied by an entire column of searching remarks. Never before have we seen "the leading journal" devote so much of its valuable space to this subject; its powerful and just advocacy must effect a real and lasting benefit to the cause of Art. And the question is a most important one in every point of view, and does call for the consideration and attention of the public, if it were but for the purpose of procuring as worthy a return as possible for a vast expenditure of public money. The office of the Commissioners in determining who is, or who is not, eligible to be commemorated by a statue is by no means an enviable one. In this, their proceedings will, undoubtedly, be closely canvassed. As might have been in some degree expected, they are not more agreed among themselves as to the propriety of admitting many names upon the list than are the voices "without." Their selection is limited, and, we think, unduly so, by certain alterations alluded to in this passage of the Report:—"We are now prepared to point out some portions of the building which we conceive might with propriety be adorned with insulated statues; but looking to the fact, that, since the Commission was appointed, certain changes have taken place in the architect's design, involving alterations in the extent available for decorations in sculpture as well as painting, we do not think it expedient on this occasion to enumerate all the localities which may possibly be adapted for such statues." Many places, moreover, in which it is proposed that statues shall be placed, are only niches two feet wide; but there are also other places in which statues may be so advantageously placed as to display the abilities of the artists. The Commissioners will make the most of the space placed at their disposal, and facilitate by all means a just distribution of the works of Art. It is, however, especially unfortunate that to statues a space of no more than two feet can be allotted. These niches exist in the House of Lords: there are eighteen of them; and it is proposed that they shall receive an equal number of the barons who signed Magna Charta. This is in accordance with a proposition of his Royal Highness Prince Albert, than which none more felicitous could have been made. But we humbly submit that in this part of the Report there are discrepancies that have been overlooked. It is first stated,—"In this case, the very narrow size of the niches, and their Gothic form, seem to limit the choice of the Commission to characters drawn from the feudal age, and, as usual with effigies of that period, presenting little or no variety of attitude." And again—"They conceive that the difference of character as laymen, or as prelates, would afford a picturesque variety of attire, and that the historical analogy would be most suitably attained by placing side by side in the same House of the Legislature, in windows or in niches, the successive holders of sovereign power, and the first founders of constitutional freedom." Now, it is difficult to understand that, if these figures may be eligible in consequence "of picturesque variety of attire," they should be placed in contracted niches, because they will present no variety of attitude. We earnestly deprecate such a treatment of the barons as shall in anywise refer to the errors and poverty of early sculpture. We humbly submit that the costume of all periods can be so treated as to rescue a work of Art from a disadvantageous position. Although the niches be Gothic, we cannot understand why the statues should be also Gothic. The Report alludes to picturesque costume; now, from what we have seen of recent statues, erected to the early celebrities of other countries, we are assured that this series of statues may be rendered the most picturesque of the whole; and more,—it is earnestly to be hoped that the sculptors to whom they may be intrusted for execution will never so far forget what is due to themselves and to their Art, as to present these figures without such varieties of attitude as are given to other statues. This idea in the Report seems to have been taken from monumental effigies; and it would be most objectionable to see those figures brought forward with any other feeling than the best which modern Art can impart to them.

A few words on the selection of these barons, whose eligibilities respectively are pointed out in a letter by Mr. Hallam, for whose profound reading we have the greatest respect; but we cannot concur in the arguments used in support of the selection. Almeric, the Master of the Knights Templars in England, is selected because his effigy would furnish "some variety of costume." Desirable as this relief may be, we would have it without a sacrifice of justice. We find in the list five earls, who were on the King's side,—namely, those of Salisbury, of Warren, of Pembroke, of Arundel, and of Hubert de Burgh Earl of Kent. On the side of the barons there are seven earls, and the other names are selected from the greater or less proximity their bearers had to the movement. Thus, we find that the majority are but expediency coadjutors. Now, Matthew Paris gives a list of persons to the number of twenty-five, who were sworn to enforce upon the King the execution of Magna Charta; and we had rather see the selection made straightway from these, than the others associated with the measure who yielded only to expediency. If any others ought to share the honour, it should be those with whom the measure originated. Thus, in the list printed in the Report, we see rather a selection of the most eminent men of both sides, than an actual series from the men who really compelled King John to sign. Of the three last cited names in the list, it is said that no doubt could be felt as to that of Robert Fitzwalter, whom the barons had placed at their head in conducting their enterprise. There could certainly be no doubt of this name; and the barons having thought fit to place it the first in their own list, we should in this case have conceded to it a like precedence. Further—"Among many noble, but scarcely *very historical*, none appeared more eligible than William de Mowbray, who is described as ancestor of the families of Howard and Berkeley, and therefore entitled to representation as one of the confederated barons." Now, the justice of this is not very apparent. There is no reason given why William de Mowbray should be thus commemorated, to the exclusion of men who were sworn to enforce the measure with their good swords. In discharging that part of their office which refers to "preparing" a general list of distinguished persons of the United Kingdom, to whose memories statues might with propriety be erected in or adjoining the New Houses of Parliament, such list being unrestricted as to the number of such distinguished persons, and as to the time in which they lived, the Committee present two lists of names, containing in the aggregate 121 names: to the former of these lists the Committee have agreed unanimously; but the second has been decided on only by greater or smaller majorities. In the unanimous list appear, of course, a series of names familiar as household terms to us all: among these are Richardson, the Venerable Bede, and Richard Hooker; while, in the objectionable list are those of William of Wickham, John Wickliffe, Dryden, Pope, Swift, and Goldsmith. As Johnson himself said that poor "Goldie" would write his (the Doctor's) life better than any contemporary, this might have been some authority for associating him in marble with his old friend; and, assuredly, the others we have named have as fair a claim to distinction as many of those who appear upon the former list. In the memorandum respecting the places for the statues, it is proposed that on the landing-places and in the guard-room there shall be twenty-two; twelve in the Victoria Gallery; and in the lobby, seven; that eight statues of celebrated scientific men should be placed in the lower waiting hall, and eight poets in the upper corresponding hall. In the proposed arrangement, it appeared that one pedestal was left vacant—this is, according to a resolution passed in 1843, appointed to receive a statue of Prince Albert. It is also proposed, that as there are many places not fitted for the reception of statues, but well adapted for that of busts, such are to be considered among the means of doing honour to eminent men. With respect to the progress of the sculpture, the Committee express their unanimous opinion that an attempt to execute any great number of these statues simultaneously, would not be conducive to the interests of Art, and accordingly have commissioned statues of Hampden, Lord Falkland, and

Lord Clarendon. This were to a certain extent a judicious resolution, as it is to be hoped that as they progress we shall see increased power in the successive works; but, after all, three is a very limited number to begin with, and, even at a proportionably careful increased ratio, leads us to a term of something like thirty years before the sculpture can be completed. With respect to the competition in oil painting—which was appointed to take place in 1846—this is postponed until June, 1847. It is to be hoped that such change will be for the better, and that the extended period will be in the result beneficial. It may be easily conceived that a reconsideration of this competition has given it a greater importance than was at first attached to it. The field is here open to painters of all classes, for subjects—religious, poetical, and allegorical, landscape, marine, and historical—bearing in anywise upon the history of the constitution or kingdom are eligible to be purchased by the nation. We have not been able to afford space to the entire Report, but those who may desire to possess it in its entire form, may procure it for sixpence at either of the offices for the publication of Parliamentary papers—in Turnstile, or near the Houses of Parliament. As one of the most interesting features of the Report, we extract the lists of names to which it is proposed to do honour. The first contains those which have been voted unanimously; the second contains those which have been debated.

"(A.)—Alfred, Elizabeth, Robert Bruce.—Lord Burleigh, John Hampden, Earl of Clarendon, Lord Somers, Earl of Chatham, Edmund Burke, C. J. Fox, William Pitt.—Sir Thomas More, Sir Edward Coke, John Selden, Sir Matthew Hale, Earl of Mansfield, Lord Erskine.—Venerable Bede, Richard Hooker.—Sir William Wallace, Sir Philip Sidney, Duke of Marlborough, Lord Clive, Lord Heathfield.—Lord Howard of Effingham, Sir Francis Drake, Admiral Blake, Lord Rodney, Lord Howe, Lord Duncan, Lord St. Vincent, Lord Nelson.—Sir Walter Raleigh, Captain Cook.—Sir Thomas Gresham.—Chaucer, Spenser, Earl of Surrey, Shakspere, Milton, Addison, Richardson, Dr. Johnson, Cowper, Sir Walter Scott.—Bacon, Napier, Newton, Locke, Robert Boyle.—Caxton, Watt, Herschel, Cavendish.—Inigo Jones, Sir Christopher Wren, Hogarth, Sir Joshua Reynolds, Flaxman.—John Howard, William Wilberforce.—Harvey, Jenner."

The following are the names which have been proposed, and voted by majorities greater or smaller:—

"(B.)—Richard I. (Cœur de Lion), Edward I., Edward III., the Black Prince, Henry V., William III., George III.—Cardinal Langton, William of Wickham, Cardinal Wolsey, Earl of Strafford, Lord Falkland, Sir William Temple, Lord Russell, Sir Robert Walpole, Earl of Hardwicke, Earl Camden, Grattan, Warren Hastings.—Speaker Onslow.—John Wickliffe, John Knox, Cranmer, Archbishop Usher, Archbishop Leighton, Jeremy Taylor, Chillingworth, Barrow, Bishop Butler, John Wesley.—Sir John Talbot, Sir John Chandos, Marquis of Montrose, Cromwell, Monk, General Wolfe, Sir Eyre Coote, Sir Ralph Abercromby, Sir John Moore.—Hawke.—Ben Jonson, John Bunyan, Dryden, Pope, Swift, Goldsmith, Burns, Sir William Jones.—Robertson, Hume.—Fielding.—Roger Bacon, Smeaton, Brindley, John Hunter, Adam Smith.—Purcell.—Garrick."

The names of the Barons are:—

"Stephen Langton, Archbishop of Canterbury; William, Bishop of London; Almeric, Master of Knights Templars; William, Earl of Salisbury; William, Earl of Pembroke; Waryn, Earl of Warren; William, Earl of Arundel; Hubert de Burgh, Earl of Kent; Richard, Earl of Clare, William, Earl of Aumerle; Geoffrey, Earl of Gloucester; Saher, Earl of Winchester; Henry, Earl of Hereford; Roger, Earl of Norfolk; Robert, Earl of Oxford; Robert Fitzwalter; Eustace de Vesci; William de Mowbray."

Appended to the Report is a description, accompanied with several diagrams, of an apparatus, proposed by Mr. John Bell, for moving statues together with their pedestals. The apparatus is admirably calculated for moving heavy works of Art with perfect security. It consists of two trucks, each of which is mounted on four wheels. The trucks are connected by bracing-rods, and each is provided with two jacks for raising a lifting table, and thereby raising the statue from the ground to the height required, in order that it may be easily conveyed to its destination. The last items of the paper consist of notices, to which it is not necessary to refer, since they have been already advertised in the ART-UNION.

PICTURE DEALING.

In the early part of the year we called public attention to the nefarious traffic in pictures, so extensively carried on to the great and serious prejudice of the Arts; to the waste of property it occasions to simple-minded, confiding, and enthusiastic persons; and the consequent enrichment of unworthy and unprincipled men. We then offered some few hints to the unwary as to the means employed to entrap them by false representations, mock sales by auction, specious advertisements, dishonourable intrigues, and all the jugglery of the most accomplished swindling. Such Proteau shapes are assumed in its course that it would be an endless and somewhat uninviting task if we were to state all the contrivances that are daily had recourse to in the continuance of the trade upon the same dishonest principles. Let us again warn the collector, desirous of making a purchase, not to depend on his own judgment, unless he is—thoroughly versed in the history of his beloved art, as well in theory as in practice.

We have, since the publication of the article in our number for May, given, from time to time, an account of the sales of pictures by auction, and fearlessly exposed the corruption of the system by which they are sustained. It is lamentable that some men, otherwise respectably placed in society, should be so lost to honour and so degraded in heart as to mount the rostrum before a numerous auditory, and there expose publicly their moral debasement, for the pecuniary advantage of a few rogues with whom they associate themselves in participation of the gain. It is not to be expected that even the united efforts of the Press could overthrow at once a long-existing evil; it totters, nevertheless, under frequent exposure; caution and suspicion being sufficiently created, the gradual decay of the fabric becomes a future certainty.

Our efforts to abate the nuisance in all its shapes have been manfully sustained by several of the leading periodicals, which have detailed the various schemes of plunder resorted to. Among these we have the satisfaction of naming the "Foreign Quarterly Review," the "Athenæum," "Tait's Magazine," "Chambers' Edinburgh Journal," the "Penny Magazine," &c. Throughout England the local newspapers have furnished extracts and comments from our own Journal and from these periodicals: all concur in denouncing the trade in pictures as one in which the most flagrant enormities and palpable robberies are committed.

With the co-operation of so many extensively circulating journals we have the certain gratification of knowing that a favourable influence has been excited in favour of our own school of painting. Comparisons have been instituted greatly to its advantage by the freshness and beauty of its productions, against the obscured, decayed, toned-down, vamped-up, and stained canvasses that have so long deluded the pictorial world under the false term of "old masters."

The letters transmitted to us by persons who have been duped, describing the frauds practised on them, would fill a moderately-sized volume; and we have received not a few of intemperate and insolent epistles from low and illiterate dealers in the spurious commodity. These epistolary lucubrations of the traders indicate that we have already done a great public good, and that the perpetrators of the villanous practice are writhing under the lash of exposure.

It would be bad enough if it were only the loss of the money extracted from the pockets of blinded dupes; but far more serious consequences are involved in the continuation of the traffic. By a misplaced and misunderstood love of Art great sums are diverted from a legitimate channel into impure streams, which, rightly directed, would foster native talent into the highest excellence. The Arts in our country are peculiarly placed; they have to struggle into appreciation and esteem against a prejudice in favour of all ancient works, however pitiable: no faculty of discrimination appearing to exist among the persons capable of purchasing, between good and bad, either ancient or modern. There has been no opportunity until the present time, by the appointment of the Royal Commission, for the higher order of talent to develop itself, and no national patronage for the execution of those great works which are calculated to influence or educate the public mind to a due understanding of its high qualities. Indeed it is not too much to say, that even at the present day, among the patrons of Art in the highest ranks of society, there do not now exist an equal number of men so learned as the late Earl of Bridgewater, the Marquis of Stafford, Thomas Hope, Esq., J. J. Angerstein, Esq., and others who were contemporary with these distinguished individuals. The collections they formed, bearing their illustrious names, are now the great ornaments of our country; as an extreme contrast we may add, although it almost passes belief, that a noble duke, now living, confided all his pictures (fortunately they were principally family portraits), for the purpose of being cleaned, to his barber.

When, therefore, we see our own school of painting, while still advancing in excellence, compelled to struggle against a position so uncongenial to its progress, a collateral mischief to its support is inflicted by an endemic idea that genuine pictures of the great masters of the ancient school can now be obtained from shopkeeping picture dealers, or itinerant pedlers in similar wares. The works of the great masters are numbered, and it is tolerably well known where they exist. The great collections in our own country contain comparatively but a small portion of their true works; yet it would be nearly hopeless, with unbounded wealth at command, to form, in a lifetime, such a collection as either of the four we have before named. Whenever such pictures as those which compose these collections are to be obtained, they are eagerly contended for by all the enlightened cognoscenti of Europe, and they are daily becoming scarcer; yet the supply in the picture dealers' hands is endless—we suppose upon the principle of Dr. Johnson's maxim, as applicable to manufactures, "that the supply of goods is only limited by the demand." Thus the enthusiastic amateur barters his gold for trash, and covers the walls of his abode with glaring evidences of his own folly and delusion.

Within the last month an advertisement has appeared in the public journals relative to the enormous collection of pictures made by the late Cardinal Fesch. It appears that on his decease he was found to have possessed 14,000 paintings, independent of those forming what may be termed his "gallery." This gallery certainly comprised a few fine works, possibly to the number of forty or fifty, and some others of second-rate excellence. They have been sold, and the fine works obtained enormous prices—only another proof of their great and increasing rarity. Joseph Bonaparte, the Cardinal's legatee, ordered the gallery to be disposed of, and nearly 4000 of the other pictures, by his will. It is the remaining ten thousand that are now advertised to be sold in Rome in the present month of November. We think it may be instructive to apprise the public how this immense mass was got together. For some strange and unexplained motive, it appears the Cardinal gave a general order to his steward to purchase *every* picture that might be presented, the price of which never exceeded two pauls (about 1s. 6d. English). Thus the whole of this vast gathering was accomplished. There can be no doubt but that each article in the lot was not worth more, or it would never have been offered for the pitiful sum fixed, at the palace gates of the Prince Cardinal. If he had made a bonfire of them, he would have rendered a service to the art he loved; but, as he has left them to the world, we give the above statement as a guide to the sale-rooms, in which some of those sold last spring have already appeared. The large tickets with the printed numbers were carefully retained, to vouch for their having belonged to the Cardinal; and they were baptized *in transitu* to England with the most glorious names of Italian Art. As no doubt the forthcoming spring will inundate the low auction-rooms with his Eminence's eighteen-penny pictures, we beseech our friends not to be misled by the circumstance that they really once belonged to a Cardinal; but to recollect that their absolute value in Rome was the above paltry sum, to which in England may be added the expenses of freight and duty. All beyond this amount will certainly be more than their value. We shall exercise a sharp eye upon them in the sale-rooms, and duly report their progress in price, and advance in falsehood of description, if any. The sale is to be, either by private arrangement or public auction, at the Palazzo Mignanelli, in Rome.

Now that the "season" has passed away, and London has become a desert, the industrious harpies of the auction-rooms are scattered, with their

wares, in all directions throughout the United Kingdom; but the principal harvest is always gathered in the overgrown towns situated in the manufacturing districts.*

It is where princely fortunes are created by the daring impulse of commercial enterprise that the aspiring minds are more disposed to a culture of the Arts and its corresponding elegances, than the less ambitious race of men who inhabit the cathedral cities and quiet country towns.

It is consequently to the manufacturers and merchants that the deadly poison of false and forged Art is offered, and where its nauseous and paralysing effects on the genius of our times are the most destructive.

How many a nobly-disposed mind has sunk into irremediable indifference, for the whole period of human existence, by the discovery of the picture-dealer's imposition,—a mind that would have delighted in the long-continued patronage of Art if, on its first dawnings, it had flowed in the right channel!

Our aim and object is the advancement of the school of our country, to clear away all obstructions to its progress, to give it a fair field in competition which it has not yet fully enjoyed, to destroy the incubus of prejudice, and to root out the parasites and impostors that fatten on the generous dispositions of the wealthy residents in the manufacturing districts.

Therefore, in addition to our oft-repeated caution, we entreat the classes above alluded to to institute comparisons between the travelling pictures of "old masters," and the works of living Englishmen, and, if they cannot determine the superior beauty of modern productions, at least to follow the emphatic advice given by Sir R. Peel in the Hol-

* A migratory lot of pictures, called "a most remarkable and unique collection of first-class works, by old and approved masters," is now on show for sixpence a head, at the Waterloo-rooms, Birmingham. Every possible quackery in the way of advertisement and handbill is duly employed to draw public attention, and entice the expenditure of the before-named small pieces of coin. In our September number, a few lines of remark of ours on one of the pictures, 'The Last Judgment,' said to be painted by Jean Cousin, were inserted. We there spoke of it as an elaborate essay; and, in doing so, we admitted that it was a production of extraordinary labour, and exhibited remarkable finish. The proprietor has, with tolerable effrontery, attached our remarks to a printed catalogue of his wandering stock in trade, as if to infer, by insinuation, that we considered the collection as really composed of works of merit.

Having been within these few days at Birmingham, we were induced, for amusement and curiosity, to visit the sixpenny show, and were the more incited to do so from the flaming and puffing description of another picture, —which appeared in the "Times" of some days previous. It was evidently intended for a "paragraph," but was placed in the front page of that journal between the advertisements of a cheap steam trip and a rummage sale at the docks. Being quite an original thing in its way, we subjoin it:—

"FINE ARTS.—We have been favoured with a view, at the proprietor's, No. —, ——, of a most exquisite picture of a 'Venus Recumbent,' by Greuze; which, for truth of painting and refined natural expression, is equal, *if not superior*, to subjects of a similar character by Titian. The delicate, silvery tones in the half tints of the naked, so judiciously treated in this picture, give repose to the whole, and which the eye delights to dwell on: it forms a fine contrast to the cream colour and browns of the latter artist. The drawing of each part is unexceptionable, and the figure is wrought to the highest finish that a pulpy substance is capable of, without assuming the appearance of ivory or marble. The style of the drapery is admirable, the forms are truly elegant, and its texture and colour are well calculated to give value to the figure. We understand it is the intention of the proprietor, Mr. ——, to send it, with other works of Art, for the inspection of the *enlightened* inhabitants of Manchester, Derby, Liverpool, Leeds, and other provincial towns, where a decided taste has been discovered for the Fine Arts," &c. &c.

As the reader will perceive that many of our provincial cities are threatened with the infliction of a visit with this remarkable, unique, first-class, rare, and choice (vide handbill) lot of pictures,—understanding also that there is no mistake about the whole being wished to be got rid of, either by sale or barter,—we caution our country friends to take care of their sixpences. A greater imposition of supreme rubbish, called "by the old masters," was never before offered to uninstructed amateurs.

To complete the farce, a descriptive card, on which a scriptural quotation is printed, relative to the 'Last Judgment,' may be purchased for a shilling, besides the sixpenny catalogue: the proceeds of the sale of *this card* are to be appropriated to some charitable institution in the town. Among other pictures, of which we asked the price, was one by "Turner,"—not marked R.A. in the catalogue,—but which, the showman assured us, was by the "great Mr. Turner." It was a landscape of moderate size—offered for five pounds!

bein affair, "to fortify their judgment in future by the opinions of competent persons."

Considered as a mere investment of money, the acquisition of modern pictures becomes a secure property; if selected with reasonable judgment, the value is sure to increase; this is proved by every one of the public sales which have recently taken place in the metropolis; need we say that it is far otherwise with the (so called) old masters; nineteen out of every twenty purchased in the way we speak would not bring as many shillings as they have cost pounds, if they were to be sold again.

Let the manufacturers, then, be upon their guard; for them, especially, the hook is baited.

There is another class of fraudulent pictures which have no pretensions to be considered works of Art, but may rather be included in the category of curiosities. We allude to portraits of eminent persons, such as Shakspere, Milton, O. Cromwell, Queen Elizabeth, and others—but these are among the favourites. The way of proceeding is to find among worthless, old, unknown portraits, such as in period and costume bear some resemblance or arrangement of feature that may, by means of engravings of the above eminent persons, be readily altered into the generally received likenesses of them. The cavaliers of Elizabeth's reign, with their frills and oval-shaped heads, make passable Shaksperes; a priest of Charles I.'s reign will do for a Milton; any obscure general in armour, with a tolerable nose, can be converted into an Oliver Cromwell; and a red-haired, long-faced lady, with plenty of ruff, makes a Queen Elizabeth: but if it happens to be a pretty face, it is transformed into a Mary Queen of Scots.

A very successful fraud was practised some years since with a pretended head of Shakspere. It was originally bought for seven shillings at a broker's shop in Mutton-hill, Clerkenwell, by a low picture-botcher. He fancied it might be made to resemble the received idea of Shakspere's face, from the analogy of the features. Having done so, he sold it for two guineas to a dealer, who forthwith planted it at a farm-house in Warwickshire. The result of its pretended discovery there, cleverly managed with confederates in the transaction, was to entrap an unfortunate victim in the shape of a purchaser for 800 guineas. So important was the success of the affair, that the dealer placed an inscription on the front of his residence, near Leicester-square, calling it "Shakspere House," where said inscription remained many years. This job is said to have laid the foundation of a fortune he subsequently amassed by picture-dealing. We should much like to know where this Shakspere portrait now is, that its falsified origin may be completely exposed for the guidance of future antiquaries and admirers of the great bard. Another forgery of a Shakspere head, equally audacious, was perpetrated by a dealer in curiosities, named Forster, then living in St. Martin's-lane. This man is now dead, and we suppose it is no peril of libel to give his name. An artist named Zincke, an enamel painter, painted a portrait of Shakspere for the said Forster, upon an antique pair of bellows of the Elizabethan period. The usual mystifications having been duly and successfully performed, the bellows found its way into the possession of the celebrated Talma. The great tragedian kept it with almost religious reverence until his death, carefully locked up in a magnificent case, as a relic of the immortal bard, for which he paid a large sum—we believe 700 guineas. It was sold after his death; and probably some equally devoted enthusiast now possesses the identical bellows, rendered of extraordinary value by base and dishonest fabrication.

We shall pursue this subject—with the double satisfaction of correcting a monstrous evil on the one hand, and on the other of diverting the expenditure of wealth from an unsound, unhealthy direction, into a legitimate patronage of true Art. We admire to enthusiasm the great works of the ancient masters, and war only with spurious imitations. We hope for success in our efforts, and that the reward of our endeavours may be an increased encouragement to the British school. It will surely respond by excellent and glorious examples of artistic skill, if fostered by cultivated minds, when the blighting prejudice in favour of antiquity shall have passed away.

CORRESPONDENCE.

THE LATE MR. MULLER.

Proofs of the high principles and generous mind of this estimable man and accomplished artist crowd upon us. We have been favoured with a letter written by him, to Mr. Acraman, of Clifton—a gentleman who, although, unhappily, as the world knows, changed in fortunes, gained and retained the esteem and respect of all who have ever known him. Mr. Acraman's collection of pictures was one of the most famous in the kingdom; it comprised not only choice works by the rare old masters, but fine examples of modern Art,—a large proportion of which were the productions of men of genius, added to his gallery before the fame of the producers had been established. It was the climax of his misfortunes to part with this treasure; and it was then that Müller's letter was written. In sending it to us, it is thus prefaced by Mr. Acraman:—

"Sir,—The description you give of the life and character of the late Mr. William Müller is correct, and justly due to such a highly-talented, industrious, unassuming, kind-hearted, generous, and honourable young man as he was; I ever shall regret his loss, as will every lover of the Arts. It appears you are not aware that I possessed 18 of his pictures, 4½ feet and under, at one time, painted for me, and upon his own terms; also two, each 4 feet, under my inspection, for Mr. Cam Gyde Heaven. He always called me his early patron and friend.

"After my misfortunes he generously painted for, and presented, me a picture, 'A View on Lago Maggiore,' and promised to execute another, for which a frame was provided; he referred to this half-a-dozen times to his brother during his illness; by his death I am deprived of a fine work of Art.

I remain, Sir, your very obedient servant,
"Clifton, Oct. 17." "D. W. ACRAMAN.

The letter referred to is the following. The exceeding delicacy surpasses even the generosity of the writer:—

"My dear and respected Sir,—I pass over in silence what all who have been acquainted with the late melancholy events in Bristol must have *felt*, and still *feel*. Could I for a moment have thought you would have been pleased with anything my pencil could create, it had needed no application; for well I remember to your early kindness am I *much* indebted for the position I now hold. Let me then assure you, Sir, I will place aside time (which I shall consider as a sacred pleasure) to try and produce some painting worthy your acceptance; but, should opportunity occur by which it may be disposed of to *your advantage*, by all means do not let it be hindered, and I will with much pleasure beg your acceptance of another in its situation, that may amuse and afford you pleasure.

"I have one favour to ask. Should I visit Bristol previous to my leaving England for Lycia in Asia, about September, may I have the pleasure of paying you my respects? which would on many former occasions have been sought, but I feared intrusion.

"Remaining, my dear Sir, with a full and vivid remembrance of 'Auld lang sine,' and warmest hopes for a brighter future, your most sincerely obliged and obedient servant "WM. MÜLLER.

"22, Charlotte-street, Bloomsbury, May 21."

There is much of true beauty in this simple letter; it is honourable to the writer, and honourable also to the receiver, of it. We rejoice at an opportunity of expressing our great pleasure in recording a grateful sense of Mr. Acraman's large and long services to British Art. His collection was always open to all applicants for admission; it was his enjoyment to give enjoyment to others—to let the Art he loved teach all it could teach. He is not without his reward—the knowledge of the good he has done, and the certainty that his name will be honoured and respected long after he has ceased to live. This feeling cannot but be a set-off even against the loss of nearly half-a-million, of which he had once the command, although at seventy years of age he is living to find it "all gone."

THE ART-UNION PREMIUM PICTURE.

SIR,—I read with much pleasure your review of the Society's outlines, and your remarks on the public exhibition of the candidate-drawings. While it may be allowed that there would be some practical difficulty in the exhibition of drawings requiring such continued and minute examination, it is very important that a Society so constituted should exhibit no fear of popular taste, and no jealousy of public opinion.

I beg to remind you that the time is nearly expired for sending in the cartoons for the historical picture, for the non-exhibition of which no similar excuse can be offered.

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PERSIUS

Is another architect lately deceased. He died at Potsdam, some time about last June, shortly after his return from a visit to Italy. One of Schinkel's pupils, he was also, like him, gifted with no ordinary power of invention and imagination, which was furnished with numerous, if not very important, opportunities of exercising in the various structures upon which the present King of Prussia has employed him, for the embellishment of Potsdam, its park, and environs. They consist chiefly of villas, temples, and other ornamental garden-buildings, of many of which the designs, at least the ideas for them, are said to have proceeded from the King himself, who possesses a considerable knowledge of architecture, as well as a taste for it. The buildings alluded to display almost every style, from that of the Gothic to that of the Italian Casino; and they have accordingly been compared to an architectural *muster-bach*, or collection of specimens and patterns; yet, if they prove serviceable as studies—and most of them do not affect to be themselves more than studies—they will have been serviceable. No doubt the architect himself considered them only *vorübungen*—preparatory exercises—till he should be called upon to put forth his strength upon some nobler occasion—as would, most probably, have been the case, had not death cut short his professional career at an early stage of it.

AN ARTIST'S EPITAPH.

Stay but a moment, brother, by this grave,
And shed no tears:—a work is to be done—
I strove to do my part—
Go, faithfully do thine.

I laboured to make known the beautiful,
Till from my trembling hand the pencil fell:
Though the hand failed, the soul
Still loved her glorious toil.

Art thou a brother spirit? Shed no tears—
Go and fulfil my purpose to the world;
And when the work is done
Your gladness will be *mine!*

J. GOSTICK.

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—*The Royal Foundry.*—As the immense success of this establishment could not have been foreseen, its size is found to be less distinguished than its renown. The orders received by M. Schwanthaler from every quarter of the civilized world are numerous; those who envy its great success regard it with a sneer, and ever blame the age for its monument-erecting mania. The King has given some extensive orders; and they have been succeeded by others so rapidly, that, since the skill and ability of his artists are discovered to afford such highly estimable works, the premises are found to be too small for their object. Even the wooden shop, for the casting of the enormous colossal 'Bavaria,' is inadequate. This figure is best seen from the northern confines of this spacious city. You see it rise in the distance—you enter, approach it, and look up; the giddy height of its proportions strikes you with awe and reverence for the genius of the gifted artist who shaped its colossal dimensions. It rises to about 60 feet; and it is not till you regard it with an inverted telescope that the beauty of the work can be appreciated. I was introduced by the kindness of the inspector, at an unusual hour, and was therefore left quite alone with this gigantic representation. It was then headless—but the head had already been cast—and I fancied it in comparison with some of the Egyptian remains, and saw here the ancients surpassed, not only in conception, but in execution also. In the chiselling-room there is a tremendous noise from a great many busy hands, who are developing the original beauty of the brass, with the use of the planing machine and the chisel; but it is impossible with the former alone to retain all the acute tracings of the model, as by its means the whole assumes a brilliant and glowing appearance. And the impressive effect of the working of any cast which comes not under the chisel, but only at the connecting lines, is lost. It is true that M. Burghschmidt, of Nuremberg, who cast the 'Albert Dürer' of Rauch, and 'Beethoven' of Hahnel, &c., can devote more time to the execution of such works; and it must be said, whoever is acquainted with the character of that eminent artist will be sure that, however greatly his occupation exceeded its present amount, the same skill and devotedness would be applied to the execution of all works intrusted to him. Yet it cannot be denied that the Inspector Müller's people are also expert in chiselling, and, as far as accuracy may be obtained therein, his works are faithful representations of the models. Schwanthaler's genius exerts itself in unparalleled exuberance, which nothing seems able to limit; and he must take his position amongst the highest order of sculptors. He works with as great facility as if the colossal figures under his hand were only small images of wax. His first characteristic is that of being able to embody all expressions of the human countenance; and as without this no painter ever became great in historical productions, so Schwanthaler seems to have been destined to reach his present elevated point by this alone. In all his works, Nature, and the character of the times, are distinctly expressed.

Among the newest publications concerning the Fine Arts, we must mention the following:—"The Ornaments of the Chief Architectural Monuments of Munich;" chromatic printing; edited by Leopold Rottmann. The first volume, comprising the ornaments of the Pinakothek—wall, pillar, arch, and ceiling ornaments; the second, the ornaments of the Royal Library. To be continued in an unlimited series of numbers. Published by the Literary Artistical Establishment of Cotta, 1845, Munich. Another work of the same publisher is, "Chronology of the German Architecture of the Middle Ages, in Geometrical Drawings, with Letterpress," by George Godefr. Kallenbach. Each number containing 24 specimens. A third work of the same establishment is of high interest, viz., "The Architectural Ornaments executed by M. von Gaertner, or Collection of Designs of his Constructions;" containing also the above chromatic ornaments. All the specimens are exquisitely accurate, and splendid representations, in colossal sheets. In your next number I shall give extracts from a very interesting publication of Cotta, entitled "Encaustic Painting," invented and published by Fr. Xaver Fernbach.

We are glad to announce to those who are inte-

wares, in all directions throughout the United Kingdom; but the principal harvest is always gathered in the overgrown towns situated in the manufacturing districts.*

It is where princely fortunes are created by the daring impulse of commercial enterprise that the aspiring minds are more disposed to a culture of the Arts and its corresponding elegances, than the less ambitious race of men who inhabit the cathedral cities and quiet country towns.

It is consequently to the manufacturers and merchants that the deadly poison of false and forged Art is offered, and where its nauseous and paralysing effects on the genius of our times are the most destructive.

How many a nobly-disposed mind has sunk into irremediable indifference, for the whole period of human existence, by the discovery of the picture-dealer's imposition,—a mind that would have delighted in the long-continued patronage of Art if, on its first dawnings, it had flowed in the right channel!

Our aim and object is the advancement of the school of our country, to clear away all obstructions to its progress, to give it a fair field in competition which it has not yet fully enjoyed, to destroy the incubus of prejudice, and to root out the parasites and impostors that fatten on the generous dispositions of the wealthy residents in the manufacturing districts.

Therefore, in addition to our oft-repeated caution, we entreat the classes above alluded to to institute comparisons between the travelling pictures of "old masters," and the works of living Englishmen, and, if they cannot determine the superior beauty of modern productions, at least to follow the emphatic advice given by Sir R. Peel in the Hol-bein affair, "to fortify their judgment in future by the opinions of competent persons."

Considered as a mere investment of money, the acquisition of modern pictures becomes a secure property; if selected with reasonable judgment, the value is sure to increase; this is proved by every one of the public sales which have recently taken place in the metropolis; need we say that it is far otherwise with the (so called) old masters; nineteen out of every twenty purchased in the way we speak would not bring as many shillings as they have cost pounds, if they were to be sold again.

Let the manufacturers, then, be upon their guard; for them, especially, the hook is baited.

There is another class of fraudulent pictures which have no pretensions to be considered works of Art, but may rather be included in the category of curiosities. We allude to portraits of eminent persons, such as Shakspere, Milton, O. Cromwell, Queen Elizabeth, and others—but these are among the favourites. The way of proceeding is to find among worthless, old, unknown portraits, such as in period and costume bear some resemblance or arrangement of feature that may, by means of engravings of the above eminent persons, be readily altered into the generally received likenesses of them. The cavaliers of Elizabeth's reign, with their frills and oval-shaped heads, make passable Shaksperes; a priest of Charles I.'s reign will do for a Milton; any obscure general in armour, with a tolerable nose, can be converted into an Oliver Cromwell; and a red-haired, long-faced lady, with plenty of ruff, makes a Queen Elizabeth: but if it happens to be a pretty face, it is transformed into a Mary Queen of Scots.

A very successful fraud was practised some years since with a pretended head of Shakspere. It was originally bought for seven shillings at a broker's shop in Mutton-hill, Clerkenwell, by a low picture-botcher. He fancied it might be made to resemble the received idea of Shakspere's face, from the analogy of the features. Having done so, he sold it for two guineas to a dealer, who forthwith planted it at a farm-house in Warwickshire. The result of its pretended discovery there, cleverly managed with confederates in the transaction, was to entrap an unfortunate victim in the shape of a purchaser for 800 guineas. So important was the success of the affair, that the dealer placed an inscription on the front of his residence, near Leicester-square, calling it "Shakspere House," where said inscription remained many years. This job is said to have laid the foundation of a fortune he subsequently amassed by picture-dealing. We should much like to know where this Shakspere portrait now is, that its falsified origin may be completely exposed for the guidance of future antiquaries and admirers of the great bard. Another forgery of a Shakspere head, equally audacious, was perpetrated by a dealer in curiosities, named Forster, then living in St. Martin's-lane. This man is now dead, and we suppose it is no peril of libel to give his name. An artist named Zincke, an enamel painter, painted a portrait of Shakspere for the said Forster, upon an antique pair of bellows of the Elizabethan period. The usual mystifications having been duly and successfully performed, the bellows found its way into the possession of the celebrated Talma. The great tragedian kept it with almost religious reverence until his death, carefully locked up in a magnificent case, as a relic of the immortal bard, for which he paid a large sum—we believe 700 guineas. It was sold after his death; and probably some equally devoted enthusiast now possesses the identical bellows, rendered of extraordinary value by base and dishonest fabrication.

We shall pursue this subject—with the double satisfaction of correcting a monstrous evil on the one hand, and on the other of diverting the expenditure of wealth from an unsound, unhealthy direction, into a legitimate patronage of true Art. We admire to enthusiasm the great works of the ancient masters, and war only with spurious imitations. We hope for success in our efforts, and that the reward of our endeavours may be an increased encouragement to the British school. It will surely respond by excellent and glorious examples of artistic skill, if fostered by cultivated minds, when the blighting prejudice in favour of antiquity shall have passed away.

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* A migratory lot of pictures, called "a most remarkable and unique collection of first-class works, by old and approved masters," is now on show for sixpence a head, at the Waterloo-rooms, Birmingham. Every possible quackery in the way of advertisement and handbill is duly employed to draw public attention, and entice the expenditure of the before-named small pieces of coin. In our September number, a few lines of remark of ours on one of the pictures, 'The Last Judgment,' said to be painted by Jean Cousin, were inserted. We there spoke of it as an elaborate essay; and, in doing so, we admitted that it was a production of extraordinary labour, and exhibited remarkable finish. The proprietor has, with tolerable effrontery, attached our remarks to a printed catalogue of his wandering stock in trade, as if to infer, by insinuation, that we considered the collection as really composed of works of merit.

Having been within these few days at Birmingham, we were induced, for amusement and curiosity, to visit the sixpenny show, and were the more incited to do so from the flaming and puffing description of another picture,—which appeared in the "Times" of some days previous. It was evidently intended for a "paragraph," but was placed in the front page of that journal between the advertisements of a cheap steam trip and a rummage sale at the docks. Being quite an original thing in its way, we subjoin it:—

"FINE ARTS.—We have been favoured with a view, at the proprietor's, No. —, ——, of a most exquisite picture of a 'Venus Recumbent,' by Greuse; which, for truth of painting and refined natural expression, is equal, *if not superior*, to subjects of a similar character by Titian. The delicate, silvery tones in the half tints of the naked, so judiciously treated in this picture, give repose to the whole, and which the eye delights to dwell on: it forms a fine contrast to the cream colour and browns of the latter artist. The drawing of each part is unexceptionable, and the figure is wrought to the highest finish that a pulpy substance is capable of, without assuming the appearance of ivory or marble. The style of the drapery is admirable, the forms are truly elegant, and its texture and colour are well calculated to give value to the figure. We understand it is the intention of the proprietor, Mr. ——, to send it, with other works of Art, for the inspection of the *enlightened* inhabitants of Manchester, Derby, Liverpool, Leeds, and other provincial towns, where a decided taste has been discovered for the Fine Arts," &c. &c.

As the reader will perceive that many of our provincial cities are threatened with the infliction of a visit with this remarkable, unique, first-class, rare, and choice (vide handbill) lot of pictures,—understanding also that there is no mistake about the whole being wished to be got rid of, either by sale or barter,—we caution our country friends to take care of their sixpences. A greater imposition of supreme rubbish, called "by the old masters," was never before offered to uninstructed amateurs.

To complete the farce, a descriptive card, on which a scriptural quotation is printed, relative to the 'Last Judgment,' may be purchased for a shilling, besides the sixpenny catalogue: the proceeds of the sale of *this card* are to be appropriated to some charitable institution in the town. Among other pictures, of which we asked the price, was one by "Turner,"—not marked R.A. in the catalogue,—but which, the showman assured us, was by the "great Mr. Turner." It was a landscape of moderate size—offered for five pounds!

CORRESPONDENCE.

THE LATE MR. MULLER.

Proofs of the high principles and generous mind of this estimable man and accomplished artist crowd upon us. We have been favoured with a letter written by him to Mr. Acraman, of Clifton—a gentleman who, although, unhappily, as the world knows, changed in fortunes, gained and retained the esteem and respect of all who have ever known him. Mr. Acraman's collection of pictures was one of the most famous in the kingdom; it comprised not only choice works by the rare old masters, but fine examples of modern Art,—a large proportion of which were the productions of men of genius, added to his gallery before the fame of the producers had been established. It was the climax of his misfortunes to part with this treasure; and it was then that Müller's letter was written. In sending it to us, it is thus prefaced by Mr. Acraman:—

"Sir,—The description you give of the life and character of the late Mr. William Müller is correct, and justly due to such a highly-talented, industrious, unassuming, kind-hearted, generous, and honourable young man as he was; I ever shall regret his loss, as will every lover of the Arts. It appears you are not aware that I possessed 18 of his pictures, 4½ feet and under, at one time, painted for me, and upon his own terms; also two, each 4 feet, under my inspection, for Mr. Cam Gyde Heaven. He always called me his early patron and friend.

"After my misfortunes he generously painted for, and presented, me a picture, 'A View on Lago Maggiore,' and promised to execute another, for which a frame was provided; he referred to this half-a-dozen times to his brother during his illness; by his death I am deprived of a fine work of Art.

I remain, Sir, your very obedient servant,

"Clifton, Oct. 17." "D. W. ACRAMAN.

The letter referred to is the following. The exceeding delicacy surpasses even the generosity of the writer:—

"My dear and respected Sir,—I pass over in silence what all who have been acquainted with the late melancholy events in Bristol must have *felt*, and still *feel*. Could I for a moment have thought you would have been pleased with anything my pencil could create, it had needed no application; for well I remember to your early kindness am I *much* indebted for the position I now hold. Let me then assure you, Sir, I will place aside time (which I shall consider as a sacred pleasure) to try and produce some painting worthy your acceptance; but, should opportunity occur by which it may be disposed of to *your advantage*, by all means do not let it be hindered, and I will with much pleasure beg your acceptance of another in its situation, that may amuse and afford you pleasure.

"I have one favour to ask. Should I visit Bristol previous to my leaving England for Lycia in Asia, about September, may I have the pleasure of paying you my respects? which would on many former occasions have been sought, but I feared intrusion.

"Remaining, my dear Sir, with a full and vivid remembrance of 'Auld lang sine,' and warmest hopes for a brighter future, your most sincerely obliged and obedient servant "WM. MÜLLER.

"22, Charlotte-street, Bloomsbury, May 21."

There is much of true beauty in this simple letter; it is honourable to the writer, and honourable also to the receiver, of it. We rejoice at an opportunity of expressing our great pleasure in recording a grateful sense of Mr. Acraman's large and long services to British Art. His collection was always open to all applicants for admission; it was his enjoyment to give enjoyment to others—to let the Art he loved teach all it could teach. He is not without his reward—the knowledge of the good he has done, and the certainty that his name will be honoured and respected long after he has ceased to live. This feeling cannot but be a set-off even against the loss of nearly half-a-million, of which he had once the command, although at seventy years of age he is living to find it "all gone."

THE ART-UNION PREMIUM PICTURE.

SIR,—I read with much pleasure your review of the Society's outlines, and your remarks on the public exhibition of the candidate-drawings. While it may be allowed that there would be some practical difficulty in the exhibition of drawings requiring such continued and minute examination, it is very important that a Society so constituted should exhibit no fear of popular taste, and no jealousy of public opinion.

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Mr. Basevi was a member of the Institute of Architects from its foundation, and once filled the office of vice-president. He was also a fellow of the Royal Society and the Society of Antiquaries; he was elected to the former on May 11, 1843. His father is still living, and he leaves a widow and eight children to deplore an irreparable loss.

PERSIUS

Is another architect lately deceased. He died at Potsdam, some time about last June, shortly after his return from a visit to Italy. One of Schinkel's pupils, he was also, like him, gifted with no ordinary power of invention and imagination, which was furnished with numerous, if not very important, opportunities of exercising in the various structures upon which the present King of Prussia has employed him, for the embellishment of Potsdam, its park, and environs. They consist chiefly of villas, temples, and other ornamental garden-buildings, of many of which the designs, at least the ideas for them, are said to have proceeded from the King himself, who possesses a considerable knowledge of architecture, as well as a taste for it. The buildings alluded to display almost every style, from that of the Gothic to that of the Italian Casino; and they have accordingly been compared to an architectural *muster-bach*, or collection of specimens and patterns; yet, if they prove serviceable as studies—and most of them do not affect to be themselves more than studies—they will have been serviceable. No doubt the architect himself considered them only *vorübungen*—preparatory exercises—till he should be called upon to put forth his strength upon some nobler occasion—as would, most probably, have been the case, had not death cut short his professional career at an early stage of it.

AN ARTIST'S EPITAPH.

Stay but a moment, brother, by this grave,
And shed no tears:—a work is to be done—
I strove to do my part—
Go, faithfully do thine.

I laboured to make known the beautiful,
Till from my trembling hand the pencil fell:
Though the hand failed, the soul
Still loved her glorious toil.

Art thou a brother spirit? Shed no tears—
Go and fulfil my purpose to the world;
And when the work is done
Your gladness will be *mine!*

J. GOSTICK.

ART IN CONTINENTAL STATES.

GERMANY.—MUNICH.—*The Royal Foundry.*—As the immense success of this establishment could not have been foreseen, its size is found to be less distinguished than its renown. The orders received by M. Schwanthaler from every quarter of the civilized world are numerous; those who envy its great success regard it with a sneer, and ever blame the age for its monument-erecting mania. The King has given some extensive orders; and they have been succeeded by others so rapidly, that, since the skill and ability of his artists are discovered to afford such highly estimable works, the premises are found to be too small for their object. Even the wooden shop, for the casting of the enormous colossal 'Bavaria,' is inadequate. This figure is best seen from the northern confines of this spacious city. You see it rise in the distance—you enter, approach it, and look up; the giddy height of its proportions strikes you with awe and reverence for the genius of the gifted artist who shaped its colossal dimensions. It rises to about 60 feet; and it is not till you regard it with an inverted telescope that the beauty of the work can be appreciated. I was introduced by the kindness of the inspector, at an unusual hour, and was therefore left quite alone with this gigantic representation. It was then headless—but the head had already been cast—and I fancied it in comparison with some of the Egyptian remains, and saw here the ancients surpassed, not only in conception, but in execution also. In the chiselling-room there is a tremendous noise from a great many busy hands, who are developing the original beauty of the brass, with the use of the planing machine and the chisel; but it is impossible with the former alone to retain all the acute tracings of the model, as by its means the whole assumes a brilliant and glowing appearance. And the impressive effect of the working of any cast which comes not under the chisel, but only at the connecting lines, is lost. It is true that M. Burghschmidt, of Nuremberg, who cast the 'Albert Dürer' of Rauch, and 'Beethoven' of Hahnel, &c., can devote more time to the execution of such works; and it must be said, whoever is acquainted with the character of that eminent artist will be sure that, however greatly his occupation exceeded its present amount, the same skill and devotedness would be applied to the execution of all works intrusted to him. Yet it cannot be denied that the Inspector Müller's people are also expert in chiselling, and, as far as accuracy may be obtained therein, his works are faithful representations of the models. Schwanthaler's genius exerts itself in unparalleled exuberance, which nothing seems able to limit; and he must take his position amongst the highest order of sculptors. He works with as great facility as if the colossal figures under his hand were only small images of wax. His first characteristic is that of being able to embody all expressions of the human countenance; and as without this no painter ever became great in historical productions, so Schwanthaler seems to have been destined to reach his present elevated point by this alone. In all his works, Nature, and the character of the times, are distinctly expressed.

Among the newest publications concerning the Fine Arts, we must mention the following:—"The Ornaments of the Chief Architectural Monuments of Munich;" chromatic printing; edited by Leopold Rottmann. The first volume, comprising the ornaments of the Pinakothek—wall, pillar, arch, and ceiling ornaments; the second, the ornaments of the Royal Library. To be continued in an unlimited series of numbers. Published by the Literary Artistical Establishment of Cotta, 1845, Munich. Another work of the same publisher is, "Chronology of the German Architecture of the Middle Ages, in Geometrical Drawings, with Letterpress," by George Godefr. Kallenbach. Each number containing 24 specimens. A third work of the same establishment is of high interest, viz., "The Architectural Ornaments executed by M. von Gaertner, or Collection of Designs of his Constructions;" containing also the above chromatic ornaments. All the specimens are exquisitely accurate, and splendid representations, in colossal sheets. In your next number I shall give extracts from a very interesting publication of Cotta, entitled "Encaustic Painting," invented and published by Fr. Xaver Fernbach.

We are glad to announce to those who are inte-

rested in drawing-schools, that the work of M. Shreiner, lithographer, "New Drawing School," after classical specimens of the present time, is to be completed in five numbers, each to contain six prints; and it is already making great progress. This has been mentioned in the August number of our Journal, page 264,—which has applauded this novel and characteristic publication. It is also highly recommended by Dr. Foerster, editor of the German "Kunstblatt." The heads are correctly taken from the works of the Coryphæus of the Model School of Munich, Cornelius, and from those of Schnorr, Hess, Zimmerman, Schraudolph, Herrmann, &c.; but chiefly from those of Kaulbach. It does great honour to this celebrated artist, that he allows a talented brother, not his equal in worldly treasures, to have access to his original work, 'The Destruction of Jerusalem;' but this is the prominent characteristic of the Munich artists, and does more to facilitate the progress and development of the Munich School of Arts, than anything else—their Academy of Arts not excepted.

The establishment of Peloty and Loehle, which has already acquired so well merited a fame, by their lithography, have extended their business very largely, and have supplied all those excellent modes of representation by which, till now, the French alone have acquired such repute; their mode of reprinting coloured prints must be regarded as inimitable. The above gentlemen now make copies of every kind of picture (either in oil, porcelain, or glass), from the ateliers of the Munich artists.

LEIPZIG.—The exhibition of paintings has commenced. It is—like all others in Germany or Europe—deficient in grand historical paintings. 'The Abduction of Count Haelfenstein,' by Gustavus Metz, forms a glorious exception. Our next number will contain an extensive report of the exhibition.

PRAGUE.—A splendid colossal equestrian statue will be erected by the Bohemian States to the memory of Francis I., on the Francis-quay; it will be surmounted by a colossal canopy, resting on four Gothic pillars, decorated with allegorical figures.

HUNGARY.—The efforts of the Kunst-Vereine (Art-Unions) are not sufficient to raise Art here; and it has been necessary to purchase only works of foreign masters—chiefly of Munich. This necessity gives the deathblow to national Art. There is, it is true, some farther development of a freer spirit in Hungary than in Austria; but anything rather than Art has derived benefit from this circumstance.

WURTEMBERG.—Information has in some measure continued reformation; for which reason the King of Prussia has purchased the dwelling-houses of the two great reformers, Luther and Melancthon, and destined them for school-houses. His Majesty has also purchased the doors of the Castle Church (where Luther affixed his ninety-five Theses), which are to be restored; they were almost destroyed by the fanaticism of the French: they are to be cast in bronze, and richly ornamented with appropriate emblems.

KÖLN.—Three evening landscapes of M. Henry Fuall, of Frankfort; another of M. Schirmer, and of M. Saal, of Düsseldorf; 'Moorish Ruins in Spain,' by Bossuet; an architectural piece, by Osserwold, of Köln; 'The Viaticum in the Mountains,' by Biard, of Paris; and the 'Bust of St. John Baptist,' by Geerts, of Louvain, have been selected for the great lottery of the exhibition; and the choice has been universally applauded.

SCHWERIN.—A new castle will shortly rise here in a grand style; all will be rebuilt except the so-called Longhouses. The plan will be pentagon, in the manner of Chamboud, flanked with five towers, each of the height of 220 feet.

BREMEN.—The committee of the Olbers monument has given the order to M. Steinhausen for its execution; and it is expected that the author of the beautiful group, 'Hero and Leander' (in possession of the King of Prussia), will do honour to the commission with which he is intrusted.

VIENNA.—In our age of wonders things which border on absurdity may finally succeed through the science and skill which are brought to bear upon them, and produce a very different effect from that which was originally contemplated. One of these absurdities was the composing-machine. The Austrians are slow in design, but persevering in execution; and when anything succeeds there, the invention is not given out as a French novelty, but as a German reality. The consequences of this may be of an incalculable nature. The compositor's machine is in the shape of a harpsichord or piano, and contains two rows of keys of 121 in number (one of 60 and another of 61). The most skilful compositor, under the old system, may in one hour succeed in setting 2000 types; but by this he, though not the most skilful, may set 360 in a minute, or 21,600 per hour. This machinery uses as it were two hands at once, and in much quicker succession; and its superiority over the common system is obvious. The canals of type can be multiplied to any extent required, when quick work (as in the English press) is necessary. The efficacy of this invention has been severely tested by a most rigorous commission appointed for the purpose, and it is now in use in the imperial printshop, which has attained so much renown by its splendid editions of German publications.

MILAN.—The celebrated sculptor M. Marchesi, the superlative Canova, is rivalling Schwanthaler, of Munich, in a grand style; his atelier is crowded with plans and models. The finest and fittest material, Carrara marble, is the stuff from which those excellent masterpieces rise which may be termed the creations of the famous master. The King of Sardinia is his protector, and of many other artists who work for him. But Marchesi finds also numerous protectors among private persons, and, perhaps, more than in Bavaria, where, with the exception of the King only, a few encourage the Fine Arts. Of principal interest in this great sculptor's atelier are, the monument of the Emperor Francis of Austria, for the city of Gratz, to be executed in bronze. Another religious monument, intended for the chief ornament of the new Milan Church of St. Carolo Borromeo, will be executed in marble, representing 'Faith, Hope, and Charity,' in colossal dimensions, forming a group of nine principal figures: in the centre, 'Religion,' holding in her left arm a cross, and the body of the Saviour on her lap, the symbol of 'Faith;' on the left hand, a mother with several children is stepping forth, the youngest trying to kiss the Saviour's foot, representing 'Charity'; on the right hand a blind man, conducted by two virgins, and approaching his Saviour in the 'Hope' of regaining his eyesight. The pedestal is decorated with a cluster of flower festoons. This curious monument will be placed in a spacious rotunda. No less active are the painters of Milan in executing orders for the King of Sardinia. M. Aluisetti, the architect, is at present expecting an order to execute a Santo Campo (burial-ground), for which he has made a grand plan. The four corners of the whole will contain particular burial-places for the Jews, Protestants, self-murderers, and unbaptized children, with the colossal figures of 1845 at the entrance!

COPENHAGEN.—The Thorwaldsen Museum is rapidly proceeding towards completion; it will contain the works which that great artist bequeathed to his native city. The committee for the erection of the statue to Frederick VI., at Scanderbourg, have fulfilled their object, and the King himself was present at its inauguration. It consists of a bust of the King, executed by Hedsch; splendid *bassi relievi* from Thorwaldsen, executed by Holbach, in Rome; and the whole resting on one of those huge granite blocks which lie scattered over this country.

ROME has ever been known as the foster-mother of genius, but she now appears likewise as the restorer of broken-hearted German artists. M. Herschilt, who incurred such heavy losses by his colossal statue of Boniface in Germany, went to Italy apparently to bury himself in some of the ancient ruins; but lo! he comes forth in a splendid work as a painter, representing the artist's joy and bitterness of life. This group is beautiful in conception, and of the most delicate execution. Joy and Sorrow so widely differing, and yet so closely connected that the form of the one appears as it were to blend with the other. The younger sister holds a butterfly which has rested on a flower; an incident which gives rise to the liveliest emotions of sorrow in the other. The style of this painting is quite independent; without imitating, it has exhausted all pre-eminence. We are very glad that calamity has not suppressed genius, but only led to its display in another branch of Art.

THE PROVINCIAL EXHIBITIONS.

LIVERPOOL.

THE twenty-first Exhibition of the Liverpool Academy is now open. The Society has undergone some changes during the year; the former President and Secretary have retired; and their places are filled by Mr. Richard Ansdell and Mr. William Gawin Herdman, both artists of considerable ability, whose reputation has extended far beyond the locality in which they reside. The other members are Mr. Spence, Mr. Bishop, and Mr. Westcott; and there are five "associates;" the TEN make the Society—a number far too limited, and which we hope to see, ere long, largely augmented. Of the fifteen non-resident members—including Cockerell, Creswick, Lance, Webster, Stark, Horsley, Patten, &c.—we take no account. The exhibition consists of 810 works; and such judicious arrangements have been made in lighting the rooms and galleries that the whole are seen to advantage. There is scarcely, indeed, to be found a bad place, except near the ceiling, and then only because people cannot be expected to look up. A more unequivocal sign of improvement, under the new management, is to be found in the character of the collection. Great exertions have been obviously made to gather so many excellent pictures together; and great credit is due to the Secretary, to whom we are mainly indebted for so beneficial a result. The exhibition, taken altogether, is the best we have ever seen in the Provinces; and we are happy to add, it has been so considered by the wealthy merchants and others of the town, who have purchased liberally from the walls. A large proportion of the works, as will be supposed, have been previously noticed in the several London Exhibitions; among the principal of these are—'The Bay of Baæ,' W. Linton; 'The Vale of Neath,' J. B. Pyne; 'The Village Pastor,' W. P. Frith; 'The Sacristy,' S. A. Hart; 'The Rialto,' J. M. W. Turner; 'The Innocent are Gay,' W. Etty; 'The Brides of Venice borne off by Pirates,' J. R. Herbert; 'Sunday Morning,' W. Collins; 'The Merry Pedlar,' J. P. Knight; 'The Lay of the Last Minstrel,' W. D. Kennedy; 'The Bird Catchers,' W. Müller;* 'Rhodes,' by the same artist; 'Mary and Martha,' O'Neil; 'Shylock,' J. P. Knight; 'Village Scene—Devon,' P. R. Lee; 'Rivaulx Abbey,' Copley Fielding; 'Ruth,' R. S. Lauder; 'Fecamp Herring Boats, E. W. Cooke; 'An English Cottage Door,' G. Lance. Of those that are exhibited for the first time we proceed to give some notice:—

No. 23. 'Hunsum's Ferry, on the Wye,' D. Cox, is a charming cabinet picture; slight and sketchy, but remarkably true to nature. The artist exhibits other works of great merit,—the best, perhaps, being No. 227, 'Lancaster,'—a production that all lovers of Art will covet.

Nos. 24 and 43 are delicious works, simple and true, by E. DUNCAN. The first is an example of Dutch scenery, 'A Ferry on the Meuse;' the second, 'A Scene on Lyth Common:' both are faithful records of the countries to which they belong.

No. 44. 'The Terrace,' GEO. DODGSON; a carefully-studied and cleverly-painted "bit" of olden architecture.

No. 54. 'Vesuvius at Mid-day,' F. A. HENSHAW. A work that manifests considerable ability; carefully studied in details, and highly effective as conveying an accurate idea of the famous mountain. Mr. Henshaw exhibits other works of great merit.

No. 55. 'Fruit,' J. W. OAKES. A careful study, remarkable for accuracy.

No. 59. 'Finishing Touches,' R. HANNAH. A rustic youth finishing a sketch on a stable wall; the portrait is full of life and character; the eager and anxious look of the boy, as he surveys his

* The purchaser of this picture paid for it the sum of £45, and now requires for it the sum of £145. A similar case occurs, in reference to another picture of Müller, in the Manchester Exhibition, for which £90 were paid; it is now there for sale for £190. Surely facts like these speak volumes to the buyers of dealers in Raffaelles and Rubens, and such importations—or articles of home manufacture. We rejoice to add that pretty generally throughout the provinces the principle we advocate is having due weight; old masters now-a-days are not so easily sold as they used to be; and people are becoming aware how much *safer* is investment in modern pictures. To the merit of bringing about this "consummation" we lay some claim; for undoubtedly the articles published from time to time in the ART-UNION have had the effect desired and hoped for—to excite alarm among those who were in the habit of trafficking with dealers.

work, promises fame; the work is painted with great care, and upholds the reputation the artist has acquired.

No. 73. 'Portrait of Charles Turner, Esq.,' PHILIP WESTCOTT. A good portrait—exhibiting sound drawing and fine painting; No. 102, 'Portrait of a Lady,' by the same hand, though less meritorious, also demands praise. We cannot say so much of Mr. Westcott's large and ambitious work, 'The Reconciliation,' representing Adam and Eve after the fall. The subject is one he should not have essayed; which no young artist, indeed, should dare to attempt. Its treatment demands a flight beyond his powers; he at once challenges comparison with the great masters of all time; it requires facility in drawing, and a thorough knowledge of it, such as can be the result but of long and continual labour; and, after all, the theme can only excite our sympathies when its treatment nears perfection. The selection was not a happy one; it was a thought that the inner temple might be reached without the toil of ascending the steps. Mr. Westcott possesses abilities of no mean order; but he must be content, for awhile, to pursue a humble path.

No 100. 'Arundel Mill,' J. STARK. A capital landscape, purely English. Mr. Stark exhibits other pictures of great worth.

No. 116. 'The Riddle,' A. EGG. A clever picture, exhibiting a youth and two maidens; the character is good; the expression given with fidelity; the story well told, and the painting excellent.

No. 118. 'The Heathen Charm,' J. PHILIP. An excellently-painted picture, treated with fine feeling. A young mother is bending over the cradle of her child, whispering a charm.

No. 119 and 120. 'Coast Scenes,' by E. J. NIEMANN. Two exquisite bits; valuable studies; and of rare refinement in treatment.

No. 133. 'A Ford—Autumn,' R. BOND. A slightly-painted picture, but full of nature and positive truth. The artist has other works—all of a sketchy character; one of the most beautiful of them is No. 186, 'The Vale of Llanrwst, North Wales.' It is to be regretted that he contents himself always with exibiting works as they were painted on the spot, and does not pause to finish any of them. Few landscape-painters have higher capabilities; but he does not give genius fair play.

No. 134. 'The Tired Messenger.' A good example of character; ably accomplishing the purpose in view.

No. 135, 'The Maid of Thean;' No. 137, 'Reflection,' A. ELMORE. Two agreeable and clever studies.

No. 138 and No. 140, 'Windsor Castle,' and 'Chelsea Hospital,' C. SIMMS. Two gracefully and yet forcibly painted landscapes.

No. 150. 'Scene at Tewkesbury,' W. G. HERDMAN. A good picture, of a substantial class; the scene selected with judgment and painted with care and thought; supplying proofs of industry as well as ability. Mr. Herdman exhibits several other excellent works—works which cannot fail to raise his reputation in the provinces.

No. 166. 'The Angels Ithuriel and Zephon finding Satan at the Ear of Eve,' WM. HUGGINS. As in the case to which we have referred, this is an attempt beyond the artist's strength; he would have done wisely to have essayed a humbler theme. The work is by no means without merit; it manifests imagination in design and skill in execution; but it does not, and cannot, satisfy those who read the poet, or who are familiar with the versions of more intellectual painters.

No. 178. 'Portraits,' S. GAMBERDELLA. This artist exhibits three works: 'Portraits of a Lady and Child,' 'A Portrait of a Child,' and 'A Study.' He is, we believe, an Italian—and "fashionable" in Liverpool. His pictures are strongly characteristic of the modern Italian style—standing at a huge distance from their mighty prototypes of old. His portraits are cold and hard, and manifest a total absence of feeling. Moreover, they are conspicuous for ill drawing. To the eye uneducated in Art, they seem excellent; but their value is superficial and meretricious; they possess no one of the veritable qualities that secure permanent fame; but are pretty and pleasing like the teaboards of the japanner.

No. 190. 'The Stirrup Cup,' A. ANSDELL. There are few better works than this in the collection; it is one that would attract attention and deserve applause in any gallery of the kingdom. The composition exhibits drovers departing for market, and the stirrup cup is taken at a cottage door round which a social group is assembled. The cattle and landscape are painted with masterly skill; there are, indeed, parts of the picture of excellence very rarely surpassed.

No. 199. 'On the Trent, near Nottingham,' H. DAWSON. A work that affords promise and justifies hope of better things hereafter.

No. 237. 'James Montgomery, Esq.,' T. H. ILLIDGE. A most excellently painted portrait, and a striking likeness of the poet, as we remember him a few years ago. The gracious and generous expression has been admirably caught and transferred to canvas.

No. 267. 'Mariana,' J. E. LAUDER. A very charming work, picturing one of the heroines of Shakspere—the Mariana of "Measure for Measure."

No. 274. 'The Farmer's Friend,' A. CORBOULD. A pony fastened to a gate; painted with admirable truth.

No. 276 'Windsor Forest,' E. J. COBBETT. There are few living painters who picture forest trees better than this excellent artist; he is thoroughly familiar with the subject, and, while he adheres strictly to truth, he successfully studies pictorial effect. One can almost peer among the thick trunks and laden branches. We have here a fine example of his skill; it is one of the choicest productions in the collection.

No. 278. 'Falstaff acting King Henry IV.,' W. L. WINDUS. If the painter had selected a less ambitious subject, he would have been entitled to higher praise. This he cannot compass; few have, indeed, ever realized our notions of "the fat Knight;" in the composition and the treatment there is much that makes us hope, and believe, that worthier achievements will issue from the same mind. It gives sign of self-thinking; of an aiming at originality; and, moreover, of industry and research. As a first effort—which we understand it to be—it is highly meritorious.

No. 314. 'Fishing Boats,' S. WALTERS. A small work of much merit. No. 321. 'On the Mersey,' is also a capital picture, by the same hand.

No. 316. 'Near Dolgelly,' F. CRESWICK, R.A. A high-class picture—one of the purest copies of Nature we have ever seen.

No. 320. 'Bowery Heath,' H. J. BODDINGTON. An excellent English landscape.

No. 328. 'Landscape and Cattle,' W. SHAYER. A more agreeable work than usual by this artist; because it contains less evidence of effort. The composition is simple, but true; and the cattle are skilfully introduced and well painted.

No. 356. 'Avenue near Crediton, Devon,' F. R. LEE, R.A. Another of the scenes for which the artist has become famous, and which no one can picture so well.

No. 361. 'A Stormy Day,' W. E. DEIGHTON. A most excellent work; full of nature; "true to the letter," and manifesting skill and power in execution. The artist has other works in the collection which amply sustain a growing reputation, and make its usual accompaniments sure.

No. 366. 'Meseno Point,' W. HAVELL. A fine and true copy of Italian scenery, executed with care, and with much minute attention to the peculiar characteristics of the far-famed spot. The distance is admirably given, and the foreground—a vineyard—is wrought with feeling and taste.

No. 377. 'Morning—Wensleydale,' J. PEEL. A forcibly, yet delicately, painted landscape of the best order.

No. 380. 'Queen Elizabeth viewing the Performance of the "Merry Wives of Windsor,"' D. SCOTT, R.S.A. This, although by no means an inviting picture, and liable to serious objections as a composition, indicates considerable power, and displays much learning—greater power than taste, more learning than reflection.

No. 389. 'On the Medway,' G. STANFIELD. An excellent example of careful study in a good school.

Our space has permitted us to notice but a very few of this large collection; it will, however, be better occupied than it could have been by continued criticism; for it will be our pleasant duty to append a long list of "pictures sold." We cannot quit the subject, however, without observing that the gathering of paintings in water-colours would alone form an important exhibition; to say nothing of the admirable miniatures of Sir William Ross (of which there are no fewer than ten), there are some noble examples by the elder and younger Richardson, Mackenzie, Miss Sharpe, Bartholomew, Absolon, Warren, Rayner, and many others. We may safely, therefore, congratulate the Liverpool Academy on having taken a long step in advance; several improvements have been already made; others are in contemplation; and we feel sure that the exertions of the Society will be responded to by the merchants of the wealthy Port.

We have pleasure in preceding our report of PICTURES SOLD, by a brief statement of the receipts arising from the exhibition; the results, as compared with those of last year, present matter for earnest congratulation. We take the thirty-four days during which the exhibition has been opened, and we find them amount to £492 9s. 6d.; last year, up to the 34th day, they amounted to no more than £340 16s. 6d.: and this cheering increase has arisen from no accidental circumstances; it has been regular and steady; the returns of nearly every day exhibiting an increase beyond the corresponding day of last year.

The SALES OF PICTURES, *i. e.*, the PRIVATE SALES, for the Art-Union, has not yet been called into play, although its committee is very actively at work—amount during the first month to no less a sum than £2000; this is nearly double what it was, within the same period, last year. The following is a list of the pictures already disposed of:—'The Vale of Neath, Glamorganshire, from the Dinas Rock,' J. B. Pyne; 'Hunsums Ferry, on the Wye,' D. Cox; 'Dutch Ferry, on the Meuse,' E. Duncan; 'A Gipsies' Camp,' H. J. Boddington; 'Punch and Judy,' J. A. Fuller; 'Cologne,' E. W. Cooke; 'Moel Hebog, North Wales,' J. B. Pyne; 'Tomb on the Strada Momentana Porta Pia, Rome,' W. D. Kennedy; 'Distant View of Rievaulx Abbey, near Helmsley, Yorkshire,' Copley Fielding; 'Fruit,' J. W. Oakes; 'Finishing Touches,' R. Hannah; 'Jessie,' C. Dukes; 'Llyn Gwynant, N. Wales,' H. C. Pidgeon; 'St. John's Vale, Keswick,' Miss Reinagle; 'The Giaour, from Lord Byron,' by the late T. Von Holst; 'A Light Supper,' James Bateman; 'The Reconciliation,' Philip Westcott; 'View at Harfleur,' W. Fowler; 'A Lonely Glen,' F. R. Lee, R.A.; 'Lanfair Bridge, on the Elway,' A. Hunt; 'Bridge, near Keswick, Cumberland,' Miss Reinagle; 'The Riddle,' Augustus Egg; 'The Heathen Charm,' J. P. Phillip; 'Coast Scene,' E. J. Niemann; 'Coast Scene,' E. J. Niemann; 'The Padlock,' R. Farrier; 'A Ford—Autumn,' R. Bond; 'Windsor Castle,' C. Simms; 'Young Deceivers,' H. Shirley; 'Chelsea Hospital, on the Thames,' C. Simms; 'Tower at Avignon, on the Rhine,' H. J. Johnson; 'Saltwood Castle and Gateway,' W. Fowler; 'Young Anglers,' J. A. Fuller; 'Leap Frog,' Wm. Kidd; 'The Angels Ithuriel and Zephon finding Satan at the Ear of Eve,' Wm. Huggins; 'The Straw Yard,' H. Desvignes; 'Crossing the Stream,' J. Wilson, jun.; 'Milking Time,' J. Wilson, jun.; 'The Stirrup Cup,' R. Ansdell; 'The Bird-catchers—Chilwood, Somerset,' W. Müller; 'On the Trent, near Nottingham,' H. Dawson; 'Gipsies Pitching their Tent,' Wm. Shayer; 'Cattle at the Brook,' Wm. Shayer; 'Martha and Mary informing Christ of the Death of Lazarus,' H. O'Neil; 'Cottage near Nottingham,' H. Dawson; 'Lancaster,' D. Cox; 'Smugglers Playing Draughts in the Ship's Cabin,' H. P. Parker; 'Windsor Forest,' E. J. Cobbett; 'Interior of the Cathedral of Amiens,' H. Gritten; 'Cabaret,' J. J. Jenkins; 'Hastings Beach,' J. B. Pyne; 'Bowery Heath,' H. J. Boddington; 'Chit Chat,' H. J. Pidding; 'The Gipsy Fortune Teller,' Thos. Clater; 'The Fisherman's Daughter,' J. B. Smith; 'A Scene on the River Lyn, North Devon,' W. West; 'Landscape and Cattle,' Wm. Shayer; 'Walasey Pool in 1844—Site of the New Dock,' J. W. Oakes; 'Naval Intelligence,' H. J. Pidding; 'The Ferry,' S. R. Percy; 'An Old Weir on the Thames,' S. R. Percy; 'A Cottage Scene at Aberglasslyn, North Wales,' A. Vickers; 'View near Red Hill, Surrey,' E. J. Cobbett; 'Lambeth Palace, on the Thames,' W. A. Brunning; 'Putenham, Surrey,' Miss M. Bright; 'On the Wye, near Tintern,' Chas. Barber; 'Evening,' W. A. Knell; 'On the Medway,' G. Stanfield; 'Scene on the Coast of Kent,' Copley Fielding; 'On the Swale,' Geo. Dodgson; 'Changing Horses at Bethgellert, North Wales,' A. Vickers; 'Eagle Tower, Caernarvon Castle,' T. M. Richardson, jun.; 'Lucifer Vender,' Miss Clater; 'A Sketch from Nature,' F. W. Topham; 'An Old Man's Engagement,' Miss Clater; 'Brougham Castle, Westmoreland,' Copley Fielding; 'Edie Ochiltree'—[vide the "Antiquary,"] Mathew Wood; 'Oyster Boats off Norress Castle, Isle of Wight—Ryde Pier in the distance,' F. Barry; 'Fruit and Flowers,' Miss Hunt; 'Near Farncombe,' Miss M. Bright; 'Skilwith Bridge, Westmoreland,' H. Dawson; 'River Scene, Holland,' H. Lancaster; 'Windsor, from the Meadows,' Charles Deane; 'The Valley of Rocks, Linton, North Devon,' W. A. Frank; 'Fishermen's Huts on the Coast, near Lynmouth,' W. A. Frank.

BIRMINGHAM SOCIETY OF ARTISTS.

We have drawn so largely on our space in commenting on the Liverpool Exhibition, as to be compelled to abridge that which of right belongs to Birmingham. But the Birmingham Exhibition this year is not good; at all events it is less attractive than it has been; although it contains a few pictures of the very highest class, sufficient to render most essential service to the artists of the

town, and to give exceeding enjoyment to its inhabitants. The Birmingham Society numbers no fewer than nineteen artists, and its President is Sir Martin Archer Shee. It would be wise if it adopted the plan pursued at Liverpool—by allotting a premium to some picture sent thither for exhibition. The present collection contains 407 works: the rooms are small, but well lighted and conveniently situated. Among the leading works, already seen in London, are those of 'The Church of San Benedetto,' S. A. HART; 'Rienzi in the Forum,' A. ELMORE; 'Scene from "Hamlet,"' F. STONE; 'The Slave Trade,' L. BIARD; 'Virginia,' J. H. TOWNSEND; 'Mars and Venus,' W. ETTY; 'St. Gregory,' J. R. HERBERT; 'The Scene from "Comus,"' W. ETTY; and 'Miranda,' R. REDGRAVE. The more important of the pictures here first exhibited we proceed to notice briefly.

'The Road through an Alpine Pass,' T. CRESWICK, is a work of high order, although the canvas seems too large for the subject.

'Study in Windsor Forest,' A. MONTAGUE, manifests considerable freedom of touch and close accuracy in following Nature.

'The Village Spring,' H. H. HORSLEY. This and other works by the artist, exhibit improvement; they evidence rightly directed thought and proper study of facts—such facts as may be poetically treated. No. 67, 'An Old Mill,' is an admirably executed work.

'The Forest of Arden,' F. H. HENSHAW. This painter, the Secretary of the Society, may now fearlessly take his place in any exhibition; he is here seen to great advantage; his manner is forcible and highly effective; his works are distinguished by much grace of treatment, and, while he seems perfectly to comprehend the purpose of Art, he contrives to select subjects such as cannot fail to be universally interesting.

'Staithes—Yorkshire Coast,' J. B. PYNE. This is unquestionably a *chef d'œuvre* of the accomplished painter—a work, indeed, that may be placed, without disadvantage, beside the best landscapes ever produced in this country; it is full of matter, yet not crowded; perfect harmony pervades it; it manifests sound learning—learning acquired in the school of Nature, and strengthened by long-continued study of the capabilities of Art.

'The Fisherman's Home,' W. A. BRUNNING. Here and at Liverpool we notice works by this artist—a name, we believe, new to Art—that give good promise; they are full of feeling and truth.

'The Beauchamp Chapel, Warwick,' A. E. EVERETT. An admirable drawing of the interior of one of the most beautiful relics of olden time. It is a careful copy—rendered with fine feeling, and treated with judgment and taste.

'Road at Bonchurch,' R. S. BOND. A charming bit; slight but singularly true.

'Italian Peasant,' C. DUKES. A fine and effective work; good in composition and arrangement, and finished with much care.

'Tintern Abbey,' T. BAKER. This is obviously the work of a master; but it is tainted with mannerism; the labour is too apparent; it seems stippled up to produce effect; yet the picture manifests considerable knowledge; less effort would have augmented its value.

'Windsor Forest,' J. STARK. A good example of an artist who is always excellent.

'Fruit,' G. LANCE. The painter retains his position; standing at a huge elevation above all competitors.

'Maxtock Priory,' H. M. ANTHONY. This highly meritorious artist will have to guard against the danger of falling into "a manner"—which is not nature; already his pictures are known at a glance. There is so much that is excellent in his productions as to make us feel more than ordinary apprehensive of his carrying his "style" too far.

'Playing at Soldiers,' J. ZEITTER. A capital picture, of pleasant character.

'A Yorkshire Village,' H. JUTSUM. Painted with much care and attention to fact.

'Near Epping Forest,' Miss C. NASMYTH. A charming landscape, rich in tone and fine in composition. This lady and her accomplished sisters contribute to the Provisional Exhibitions several admirable works.

As we have intimated, our space is limited; and we cannot accord to the Birmingham Exhibition sufficient to do it justice. The sales already exceed £400, the attendance at the rooms is numerous, and the receipts are highly satisfactory to the Committee. The following is the list of pictures sold:—

'Waiting to be Shod,' H. Smith; 'Out of Danger,' J. Ward, R.A.; 'Kate,' A. Derby; 'Rosalie,' A. Derby; 'Staithes, Yorkshire Coast,' J. B. Pyne; 'Glengarnoch Castle, Renfrewshire,' Miss B. Nasmyth; 'The Student,' W. Gale; 'Gipsy Encampment—Evening,' F. H. Henshaw; 'Wychwood Forest, Oxfordshire,' E. Bowley; 'Scene near East Grinstead, Sussex,' — Boddington; 'The Fisherman's Home, a Scene on the Coast of Devonshire,' — Brunning; 'Little Hampton Pier, Sussex Coast,' J. B. Pyne; 'On the Derwent, Borodale, Cumberland,' Miss J. Nasmyth; 'Maxtock Priory, Warwickshire,' H. M. Anthony; 'Distant View of Stirling, from Alloa,' Miss J. Nasmyth; 'Spanish Mother and Gitana,' F. W. Hurlstone; 'The Miser,' J. Stephanoff; 'Tintern Abbey,' E. Everitt; 'Wooton Bridge, Isle of Wight,' C. F. Burt.

DEVON AND EXETER SOCIETY FOR THE ENCOURAGEMENT OF ART.—The patrons and lovers of the Fine Arts have succeeded in establishing a Society for the above laudable purpose in the ancient city of Exeter. The object of the association, which already comprises upwards of a hundred subscribers, is to afford encouragement to the native talent by an annual exhibition; and finally, if possible, to found an academy for instruction in Art, library, museum, &c. The first exhibition has been recently opened to the public, and consists of 273 subjects, either paintings, water-colour drawings, or works of sculpture. As a first pledge of its future consequence it is highly satisfactory, has afforded great delight, and excited a stimulus to new sources of elegant and refined enjoyment. A deep debt of gratitude is due to those gentlemen who have laboured so successfully in the beginning; it now remains for the wealthy and intellectual inhabitants of Devonshire to respond to the call upon their liberality, by the purchase of many of the delightful works offered for their gratification, and thus consolidate the foundation of future exhibitions of higher excellence. The greater number of the exhibitors are residents of the county; but among the London artists we perceive the names of S. Hart, R.A., F. R. Lee, R.A., J. P. Knight, R.A., Bendixen, Fowler, Elmore, J. D. Harding, Josi, Jutsum, Inskipp, H. and T. Mogford, Oliver, Middleton, J. B. Pyne, Riviere, John Wood, Watts, Williams, &c. Among the principal pictures we have great pleasure in noticing the following:—'Monks at Dinner,' S. Hart, R.A.; 'Strangford Castle,' F. R. Lee, R.A.; the well-known picture engraved for the London Art-Union of 'The Saints' Day,' by J. P. Knight, R.A.; 'Peasantry of the Kingdom of Naples,' A. Elmore; 'Dieppe, Normandy,' J. D. Harding; 'A Veteran of the Angle,' J. Inskipp; 'Portrait of Himself,' T. Mogford. This amiable and excellent artist, a native of Devonshire, practised some time at Exeter, although now become a resident in London. He has four other pictures in the Exhibition, viz., 'Fenella,' from "Peveril of the Peak;" 'Portrait of Master Scott;' 'The Ascension,' and 'The Labour of Love.' They have given the highest pleasure to his former friends, and elicited abundant praise from the local journals. The most gratifying part of our duty is, to say that up to the present time the sale promises well; we hope next month to be able to report particulars.

ROYAL MANCHESTER INSTITUTION.—This Exhibition closed on Saturday the 25th of October; and it gives us pleasure to state that the value of pictures sold *in the rooms* (including £620, the net proceeds of the Art-Union) amounts to £3500 and upwards. As we have more than once intimated, we feel anxious that artists should not lose sight of the important town of Manchester, as they may rest assured the days are approaching when in Art, no less than in Commerce, its name will be known and appreciated throughout the length and breadth of the land. From all we learn, we believe we shall not be premature in stating that the Council of the Royal Institution are again determined to make an appeal to artists for a supply of works, and to open their rooms in June, rather than await the close of the exhibitions in London.

Pictures sold at the Royal Manchester Institution.

'The Ferry House,' J. Stark; 'The Derwent at Matlock,' A. Vickers; 'Henley-on-Thames,' J. Tennant; 'Skirts of a Common,' S. R. Percy; 'Doubtful Weather,' J. Zeitter; 'Coast Scene,' G. Bridgehouse; 'Wast Water,' J. Poole; 'View on the Yorkshire Moors,' J. Poole; 'Twilight, after a Storm,' J. Dearman; 'Vase and Fruit,' G. Wells; 'On the Lydd, Devonshire,' W. Oliver; 'The Song,' J. C. Hook; 'Coast Scene,' E. J. Niemann; 'Peat Gatherers,' J. Absolon; 'Composition,' E. J. Niemann; 'Basket of Apples,' Annie Mutrie; 'Basket of Eggs,' Annie Mutrie; 'Effect after Rain,' E. J. Niemann; 'Composition,' E. J. Niemann; 'Stop Gates,' Thos. Baker; 'The Market Boy,' J. P. Drew; 'Vase and Flowers,' Miss Mutrie; 'An Overshot Mill, Devon,' E. J. Niemann; 'Gateway, Saltzburg Castle,' C. R. Stanley; Landscape and Figures,' R. Bridgehouse; 'Near Patterdale,' J. Poole; 'London, from Knight's Hill, Surrey,' Miss C. Nasmyth; 'Carnarvon,' R. S. Bond; 'Endymion's Dreams,' W. E. Frost; 'The Star of Evening,' Wm. Williams; 'Moonlight, on the Pont, S. Wales,' Wm. Williams; 'Italian River Scene,' J. Whittle; 'The Village Mercury,' J. Zeitter; 'Antwerp Fruit Girl,' Geo. Stevens; 'Gipsies' Haunt,' H. J. Boddington; 'Mont Blanc, Switzerland,' F. H. Henshaw; 'Cattle and Figures in a Landscape,' J. Dearman; 'Water Mill, Glamorganshire,' T. Baker; 'A Sibyl,' J. Graham Gilbert; 'Avenue, Great Fulford Park,' F. R. Lee, R.A.; 'Road-side Inn,' Wm. Shayer; 'Morning on the Beach, Cornwall,' Wm. Shayer; 'Scene on the East Lyn, Devon,' C. Branwhite; 'Scene on the East Lyn, Devon,' C. Branwhite; 'Wisdom Warning the Votaries of Pleasure,' John Tennant; 'Wax Medallion, Dr. Dalton,' H. R. Smith; 'Gipsy Girl,' J. Graham Gilbert; 'New Refuge Beacon, Goodwin Sands,' H. C. Mornewick; 'Water Mill on the Ouse,' H. J. Boddington; 'Skirts of a Village Fair,' H. J. Boddington; 'Vase of Flowers,' Miss Rosenberg; 'Cullercoats Fisher Girl,' J. H. Mole; 'Lane, Isle of Wight,' Mrs. Aspland; 'Lane, Conway, N. Wales,' Mrs. Aspland; 'Distant View of Henley-on-Thames,' J. Tennant; 'Troops, &c., passing over a Heath,' Wm. Miller; 'Subject from "Lalla Rookh,"' H. Le Jeune; 'Gipsy Camp,' Wm. Shayer; 'Prospero and Miranda,' H. Le Jeune; 'The Ballad,' Frank Stone; 'Going to Pasture—Morning,' G. A. Williams; 'Water Mill, near Lake of Como,' G. E. Hering; 'Near St. Asaph, N. Wales,' T. P. Hamilton; 'View on the Loire,' E. A. Goodall; 'Watering Cattle,' E. Williams, sen.; 'On the Thames—Moon Rising,' E. Williams, sen.; 'Loch Achray,' A. Perigal, jun., A.R.S.A.; 'Turton Tower, near Bolton,' J. J. Dodd; 'Harlech Castle, N. Wales,' G. W. Anthony; 'Dancing Dogs,' H. J. Boddington; 'Recollection of the Alps,' T. Creswick; 'Water Mill,' F. Watts; 'Scene at Offchurbury,' T. Baker; 'Loch Leven Castle,' T. M. Richardson, jun.; 'Birn Castle, on the Moselle,' H. Gritten, jun.; 'Near Barnard Castle,' E. Williams, sen.; 'Italian Seaport,' T. Physick; 'Ballahulish Ferry, N.B.,' Magt. Nasmyth; 'Gipsy Girl,' A. Hunt; 'Near Cranbrook, Kent,' R. Hilder; 'Scene on the Medway,' J. Tennant; 'Dancing Dogs,' A. J. Gilbert; 'Morning, from Nature,' R. S. Bond; 'Near Leominster,' R. Hilder; 'Scene on Penge Common, Surrey,' J. Dearman; 'Scene on the Coast, near Cullercoats,' J. H. Mole; 'Rest at the Stile,' J. H. Mole; 'On the Medway,' R. Hilder; 'Leigh Down,' H. Hewitt; 'Scene in Paradise,' John Martin; 'Evening—Wargrave, Berks,' G. A. Williams; 'Fresh Breeze off Tantallon,' J. W. Carmichael; 'View near Totnes,' F. G. White; 'Farm Yard with Cattle,' J. Dearman; 'The Days when we went Gipsying,' Miss Mutrie; 'Summer Evening, H. Jutsum; 'View in Essex,' Charlotte Nasmyth; 'Brook, near Enfield,' J. Wilson, jun.; 'Boaz and Ruth,' H. Le Jeune; 'View of Perth,' Jane Nasmyth; 'Comrie, Perthshire,' Jane Nasmyth; 'Derwent Water,' Charlotte Nasmyth; 'Scene on the Thames,' John Tennant; 'Scotch Girl crossing a Burn,' J. Graham Gilbert; 'On the Thames, near Billingsgate,' J. Dujardin; 'Magpie Ait, near Henley-on-Thames,' G. A. Williams; 'Evening,' W. Petty; 'Evening,' W. Petty; 'Evening,' Walter Petty; 'Peasant Girl at a Spring,' J. B. Smith; 'View from the Walls of Chester,' E. Royle; 'A Watering Place,' J. Wilson, jun.; 'Medora watching the Return of Conrad,' Aaron Penley; 'Sheep Washing in Kent,' S. R. Percy; 'Rialto, Venice,' R. H. Hilditch; 'Boys Fishing,' Wm. Laman; 'Temple of Vesta, Tivoli,' F. H. Henshaw; 'Scene near Kendal,' A. Vickers; 'Loch Katrine,' Jane Nasmyth; 'On the Thames,' A. W. Williams; 'Horses Watering,' J. Dearman; 'On the Lys, at Ghent,' G. C. Stanfield, jun.; 'Peasant's Grave,' G. F. Mulvany, R.H.A.; 'Haymaking,' A. W. Williams; 'Watering Place, near Norsmondon, Kent,' A. W. Williams; 'Loch Long,' Barbara Nasmyth; 'Bolton Abbey, Ruins of,' P. W. Elen; 'Mrs. Quickly, Falstaff, and Bardolph,' J. Stephanoff; 'Oh dear, what can the matter be,' J. Dujardin, jun.; 'Indiaman Aground,' Edmd. Glover; 'By-Lane, Cumberland,' Jas. Poole; 'Shady Lane, N. Wales,' A. Hunt; 'Fishing Cottage, N. Wales,' G. W. Anthony; 'Windsor Forest,' Jane Nasmyth; 'Scene on Loch Lomond,' A. Perigal, jun., A.R.S.A.; 'Part of Sherwood Forest,' E. Duncan; 'Martoke Priory,' F. H. Henshaw: 'Banks of the Thames, near Windsor,' A. Vicker; 'Waterfall on the Achray Trosachs,' A. Perigal, jun., A.R.S.A.; 'Shepherd Boy and Dog,' J. J. Hill; 'View from Applegarth, Yorkshire,' J. W. Allen; 'The days gone by,' A. Montague; 'Landscape,' J. Dearman; 'On the Scheldt,' H. Lancaster; 'Frank Osbaldiston and Diana Vernon,' A. B. Corbould; 'Strathearn, Perthshire,' Charlotte Nasmyth; 'Italian Boy's Mischief,' Geo. Stevens; 'Hut on the Heath,' A. Vickers; 'The Hayfield,' E. Williams, sen.

As connected with the progress of Art in Manchester we would also refer our readers to some remarks, made at the interesting Athenæum Soirée, on the 23rd ult., by Mr. Frank Stone. Our space and want of time will not allow us, in the present number, to give them at the length we could have wished; and we are compelled, therefore, thus briefly to refer our readers to the several journals in which they will doubtless be found.

In reference to his early career, in his native town of Manchester, he said:—"Had such an Institution then existed, how many advantages would it have given me! I should have had the benefit of its library, the encouragement afforded by the association and fellowship of its members, the stimulating influences arising from that association, of a better knowledge of the triumphs of others, greater assurance, the inspiring and ennobling assurance, that at certain periods assemblies like this would meet together to do honour to imaginative pursuits of their professors, and to encourage and promote a better understanding and appreciation of both arts and artists, be they who they may."

ART IN THE PROVINCES.

MANCHESTER SCHOOL OF DESIGN.—This School is now again in full operation. During the recess the Council have furnished additional rooms to accommodate an increased number of students; but such is the estimation in which the School is held that this increase will not meet the influx of pupils wishing to join. More than 170 names are on the candidates' list; little more than half of these can be admitted. At the conclusion of the Exhibition of Modern Artists, now holding in the building, the Council will again be able to increase the number, and, when complete, accommodate upwards of 350 students. Mr. Wallis, the Head-master, is indefatigable in his endeavours, and we are glad to hear that they are appreciated alike by the Council, subscribers, and students; he will now be assisted by Mr. John Townsend, appointed by the Government Council; and Mr. J. J. Dodd, of considerable provincial reputation. With this aid, and the spirit with which these gentlemen have entered upon their labours, we may soon expect to see this School exercise a powerful influence over those important branches of manufacture amidst which it is situated: that such will be the case is evident from an advertisement the Council have inserted in the local papers, addressed to calico-printers, engravers, designers, and other professions connected with Industrial Art,—stating that there are in the School several students who are sufficiently advanced in their elementary studies to warrant the Master in recommending them to parties as apprentices, assistants, &c. This augurs well, and we are glad to hear that there is a spirit to encourage the Schools, amongst the manufacturers, several of whom have taken students into their employ, and expressed their high satisfaction at the utility of the instruction they had received. We would also call especial attention to an advertisement in our Journal, announcing the intention of the Council to hold an Exposition of Industrial Art in December next. The importance of such exhibitions has often been advocated by us, and we rejoice that an attempt is about to be made to bring them into practice. The Council of the Royal Institution have most liberally placed the whole of their extensive building at the use of the Council of the School: thus affording not only extended space but every facility for displaying the articles to advantage, and full security to valuable deposits. It is intended to afford every facility for making the contributors known, as every article will be conspicuously labelled; and, as in galleries of Art, the Keeper will have a list of the prices, and any other information deemed requisite; and his business will be to answer every inquiry that may be made. We scarcely know that a better opportunity could offer itself to parties desirous of becoming known in this important district of the country, or who may be anxious to increase business and connexion; and we earnestly hope that the Council may receive such support from manufacturers in every department as will encourage them to extend their views.

THE BIRMINGHAM ART-UNION.—We have the pleasure to state that this Society is progressing under very favourable auspices; and that a very considerable sum is expected to arise out of the efforts of the Committee. The list is now headed by some of the most distinguished noblemen and gentlemen of the kingdom—including a large number of the wealthiest manufacturers of the town. No plate will this year be given to the subscribers; the plan is also adopted by the Society at Liverpool, and, we believe, also, that at Manchester; thus, although the subscription list may be somewhat abridged, the sum collected will not be shorn of its strength. We confess we view this change as an improvement; generally, the prints presented have been old prints, which the publishers had not found popular, and, therefore, not profitable; where they have been engraved expressly for presentation they have been usually inferior works. Perhaps a still better course would be to engrave some small but exquisite gem—a gem for the portfolio.

NOTTINGHAM.—The School of Design is progressing famously in this important town; the manufacturers of which generally are giving to it cordial support. Practical proofs of its utility are already adduced; among others, we may state that a young man, who studied at Somerset-house, and subsequently at the School here, has recently designed some patterns for lace, which are not only manifest improvements on predecessors, but afford the means of vast saving in the production. We have before us specimens of the old work and the new; they are both manufactured at Nottingham, and sold at the same price; in the old, the design being imperfect, it was necessary to finish it by "hand-work" with the needle, which necessarily increased the cost; in the new, this is rendered needless. The specimens submitted to us are precisely as they come from the loom. The design in the one is wretched and unmeaning; that in the other is remarkably elegant. We shall probably engrave two or three examples when our "Tour" reaches Nottingham.

NORWICH.—Excellent premises have been secured for the Norwich School of Design, and a fine collection of casts of the figure and of ornament has been provided; a number of the best works on Ornamental Art have also been contributed. An estimate has been taken for the fittings and furnishing of the School, which will be executed in the best manner. A Committee, composed of gentlemen deeply interested in the improvement of our manufactures and in the advancement of design, has been formed. James Barwell, Esq., acts as Secretary at present—a gentleman to whom the town of Norwich is much indebted for the zeal and energy he has displayed in obtaining for that town the establishment of a School of Design. It is expected that the School will soon be opened.

VARIETIES.

THE GOVERNMENT SCHOOL OF DESIGN.—Several highly beneficial improvements have been introduced into the School. Mr. C. J. Richardson, the distinguished architect, who has obtained high reputation by various published works, chiefly on Elizabethan architecture, has been appointed master of the ornamental and architectural drawing classes, and teacher of perspective, in the evening; and Mr. Alfred Stevens, an artist of high ability, whose fresco in the late exhibition excited general applause, has been appointed master of the classes of ornament and architectural and perspective drawing, in the morning: these arrangements cannot fail to give entire satisfaction. While the School in London progresses very favourably, and is producing salutary influence on the future of Decorative Art, and the Manufactures of the country, the Provincial Schools are becoming daily more and more popular—because their advantages are every day more apparent—among the classes whose interests they are intended to support. The subject is one upon which we shall, ere long, have much to say; circumstances have recently enabled us to visit three or four of them: we saw in Birmingham, in Manchester, and in Glasgow,—in each nearly two hundred youths, at work, drawing from the choicest models the world has produced; and we had ample means of obtaining proofs that the objects of their study had been already practically useful to them. Indeed it was impossible to walk through the Schools without absolute conviction, that so instructed, with such obvious and so many advantages, the succeeding race of English manufacturers cannot fail to surpass their predecessors. Their fathers were groping in the dark; the young men in these Schools have for their guides all the great minds of ancient and modern times: if, indeed, their knowledge extended no farther than that they derived from a continual and familiar contemplation of the beautiful,—if their two or three hours daily or nightly were spent in merely looking at the fine forms in all directions on the walls about them,—they could not fail to become a superior order of men. The works they design must be far more perfect than those designed by the present—now almost the past—generation. But the youths work as well as look; their hands become practised while their minds are instructed; they are taught to know what is right—and why it is right—as well as to see and appreciate excellence. If the carpers against the Government Schools of Design had but half the opportunity, so lately supplied us, of estimating their progress, all suspicion on the subject would cease, and there would be a universal desire and determination to aid, and co-operate with, them—instead of a most unwise and unmeaning enmity, which operates in many quarters, and which must in a degree diminish their beneficial effects.

THE ART-UNION OF LONDON.—The Committee have decided on engraving the cartoon of Maclise recently exhibited at Westminster Hall—for the subscribers of some future year. This is doing a great thing—a great thing for British Art; it may not, and we think will not, be so extensively popular as works of less merit; possibly the mass may even yet prefer to it Mr. O'Neil's pyramid of pretty women; but the duty of the Society is to inculcate a higher feeling; and the present is a long step towards so grand an object. Maclise's cartoon is unquestionably one of the most remarkable efforts of genius that has been produced in our time. It will afford glorious lessons to all who study Art, while aiding a purpose even loftier.

THE FRESCOES FOR THE NEW PALACE.—Messrs. Dyce, Horsley, and Tenniel are at present on the Continent—arming themselves, no doubt, for the encounter in "the Poets' Hall." This hall is to consist of eight compartments, each of which will contain a fresco; at present only five artists are appointed for their execution; whether three others are to be named, or the most successful of the five will paint the remaining three, is yet undecided. The sum each artist will receive is £400.

THE LIVERPOOL TOWN COUNCIL have publicly considered and discussed a proposal of some of its members—

"That the sum of £50 be granted out of the surplus income at the disposal of the Council, as a prize for the best painting in the Liverpool Exhibition of pictures for the present year, by an artist who has resided not less than ten years within the borough."

This is one of the cheering signs of the times—a token not to be mistaken; and although one worthy member was startled at the bare notion of such an innovation on ancient usages—"tickled" at the idea of a corporation becoming a committee of taste—("he had heard of a committee for tasting port wine, but he had never heard of one for pictures")—the opinion largely prevailed that "there could not be a more legitimate way of promoting the benefit of the inhabitants, than by increasing their taste for the Fine Arts;" and the consideration of the question was only postponed "until a more comprehensive plan could be devised for carrying out the object."

THE ROMAN CATHOLIC CATHEDRAL, ST. GEORGE'S FIELDS.—Considerable progress has been made in this building since our last visit, insomuch as to justify the expectation of its being completed in a few months. Three windows of richly-stained glass, executed by Weale, of Newcastle, adorn the farther end of the edifice—that in the centre, over the high altar, is divided into compartments, each of which contains a full-length figure—the subjects being the Kings of Judah and the Prophets. The ascent to this altar is by a flight of steps. On the right hand is seen the chapel of Our Lady; the walls of which are highly decorated in a diapered pattern of a deep blue ground, with interlacings of gold, and gold ornaments in the centre—the work, we understand, of Warman, of Birmingham, after Mr. Pugin's designs. The capitals of the pillars supporting the the arches, and the mouldings of the windows, are painted red and blue heightened with gold, producing altogether a gorgeous effect. The entrance to the chapel will be through a richly-carved oaken screen, opposite to which is placed a stone altar of rather small dimensions, but finely sculptured; above this is a semicircular arch surmounted by niches for the reception of statues already in progress. On the left of the grand altar is the sacramental chapel—which will in most particulars harmonize with the other, except that it will have brass gates in front. The pulpit is to be of stone, elaborately carved. It is not intended to erect any pews or benches in the church, but chairs will be placed for the use of the congregation, after the manner of the continental cathedrals. The consecration is expected to take place on next St. George's day.

STATUE OF DR. ISAAC WATTS.—A statue of this eminent Dissenting divine, by Baily, R.A., has recently been erected in the cemetery at Stoke Newington. The figure is simple, but dignified; and the likeness, from the best authenticated portraits, has been well preserved.

THE LIVERPOOL ART-UNION have adopted a new plan which may be worthy the attention of other provincial Societies; it is this: any person who purchases a picture, at any period, in the Liverpool Academy Exhibition, may take it as a prize picture, in the event of his obtaining a prize when the drawing takes place; in the case of his obtaining no prize, the picture selected will be his in the usual manner. The object of this arrangement is to enable a subscriber to *secure* a work on which he has fixed his mind; and which he might lose by waiting until the prizes are determined.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—It has been decided by the Central Committee to hold the third annual congress in the month of August, 1846, at Gloucester. The meeting will be supported by the Duke of Beaufort, Lord Ducie, and Earl Fitzhardinge; and Lord Albert Conyngham will preside. The above noblemen have also been enrolled in the list of patrons of the Association. We also understand, from a statement prefixed to the third number of the Journal, that the Committee have resolved, in concurrence with the wish of a large body of the members, to hold public meetings in London for the reading and discussion of papers, twice a month. At these meetings the various objects forwarded from time to time to the Central Committee will be exhibited.

THE NEW BUILDING AT LINCOLN'S INN.—The Temple Church, as lately embellished in a style of splendour quite unprecedented among us in modern times, and the new edifice of Lincoln's Inn Hall, testify equally to the spirit and taste which

now animate the Societies of the Inns of Court. Of the latter structure, the royal visit to it on Thursday last (Oct. 31) will have carried the fame all over the country by the time our own publication appears; nor is the edifice at all unworthy of such inaugural honour, and the widely-extended celebrity derived from it,—it being, of a truth, a noble pile, and one so highly and unusually favoured by situation as to show itself to great advantage from all sides, and to be a fine architectural feature added to Lincoln's Inn-fields. Hitherto, Middle Temple Hall (erected 1560-77)—and an account of which, illustrated with an interior view, and geometrical drawings of the magnificent oak screen, carved timber roof, &c., may be seen in Part III. of Weale's "Quarterly Papers on Architecture)"—has been the chief and foremost structure of its kind among all those belonging to the Inns of Court, rivalling, as it does, some of the most noted of the collegiate halls at the Universities; and we may remark, that, although somewhat differently proportioned, it is exactly of the same size as the Hall of Trinity College, Cambridge, the internal area of each being 4,400 square feet, though respective dimensions are 100 by 44 (M. Temple), and 110 by 40 (Trinity); they agree also as to height, which is 50 feet. The new Hall of Lincoln's Inn is considerably more spacious, being 120 feet by 45 in width, increased, at the upper or north end along the dais, to 60 feet, by the two oriels, or embayed window recesses, there; it is also loftier, the extreme height to the ridge of its open timber roof (resembling in its design that of Westminster Hall) being not less than 64 feet. Still, the difference of size is not so great but that, instead of looking larger, or even as large, it would probably have looked *smaller* than Middle Temple Hall, owing to the open situation it stands in—had the structure consisted of the Hall alone; whereas it is now extended to very nearly twice what it would in such case have been, owing to the library being incorporated with it; and not the library only, but a drawing-room and council-room, &c., which form an interesting portion of the plan between the two others, and which serve not only to increase but to give great variety and "play" to the exterior. Though of more ornate character, the style adopted is of the same cast as that of Middle Temple Hall; and the general resemblance is farther increased by both buildings being of red brick and stone, which combination of materials accords well with the paticular style, as does also the effect as to colour which is so produced. The east side may be considered as the principal front, that being the one in which the two entrance porches are placed; and it also displays itself better than the one towards the "Fields," the terrace on which the building is raised being there seen plainly, and contributing much to both nobleness and picturesqueness of appearance. That side, however, has not the advantage as to aspect of the other, since, except quite early in the morning, it is seen only in shades; as regards the other front, or west side, the wall, which rises up immediately before the lower part of it, seems to require some buttresses and foot-splay moulding to give it some architectural expression. Neither is the entrance gateway from the Fields—or rather, what ought to have been made a gateway or gate-house—by any means worthy of the building to which it is attached, it being altogether insignificant as to size, and very *toyish* in taste. With this not very flattering remark, want of space compels us here to break off; but, at any rate, we have shown ourselves not unmindful of the subject, and it is one to which we can recur again, for we do not imagine that its interest will have wholly passed away with the royal visit.

THE QUEEN'S STATUE AT THE ROYAL EXCHANGE.—Lough's statue, in marble, of her Majesty, and Behnes's statue, in stone, of Sir Thomas Gresham, have been both fixed in their appointed places at the Exchange: the latter cannot be well seen—the former is seen far too well; the one occupies a niche in the gable—the other stands in the place of honour. As a work of Art, Mr. Lough's statue is miserably poor; as a likeness of the Queen, it is fitter for a pillar at Billingsgate than a pedestal in "the Merchants' Area."

REVIEWS.

ENGRAVINGS FROM THE PICTURES OF THE NATIONAL GALLERY. Published for the ASSOCIATED ENGRAVERS. Present publisher, NATTALI, Bedford-street.

Such works as this—monuments of the civilization of those among whom they are supported—are everywhere, save among ourselves, instituted at the public expense; they are Government enterprises, and, were they not thus undertaken, they never would in any other way be attempted. It is only in England that such purely national works are left to associations of spirited individuals, because it is a salient point of the national character to attempt everything offering a reasonable prospect of a remunerative return. This experiment upon the public taste—or rather, this well-directed effort to educate the public feeling for Art—was made some years ago, and not abandoned until the public instructors had convinced themselves that their labours were as yet unappreciated. The number of works engraved amounts to twenty-nine, comprehending some of the most celebrated pictures in the national collection. They are bound in large folio, and accompanied by descriptive letterpress; and the names of the Associated Engravers appearing as signatures to the dedication are John Burnet, George Cooke, George T. Doo, W. Finden, Edward Goodall, John Le Keux, Henry Le Keux, John Pye, John H. Robinson; but many of the engravings are by other artists, whose names do not appear in this list. The failure of this really great undertaking throws us back even to the times when the publication of other works, which should also have been popular, failed not less signally—although the history of the art in England presents many examples of talent so brilliant as even to attract the attention and admiration of every school in Europe, as is evidenced by the great number of works of Art which were exported during the latter half of the last century. At this period, there were many engravers of high talent in the most popular styles of the art; but with the exception of Strange, who was possessed of resources which enabled him to forward the circulation of his own works, even the most skilful and fortunate of them had little whereon to congratulate themselves on the score of public patronage. We are fain to believe, had the undertaking of the Associated Engravers been postponed until the present time, that it would not have been so unfortunately abandoned—so much have the last few years done for the improvement of taste. In looking back to the fortunes of the art at the period of which we have spoken, it would appear that even then British engraving was indebted for a great measure of its support to foreign patronage. It is true that Strange received his education on the Continent—but his genius was his own—and this, under less favourable circumstances, would not have suffered him to stop short of the excellence which eventually distinguished him. His honours were manifold: he was a member of the Academies of Paris, Rome, Florence, Bologna, and Parma; and he received the honour of knighthood from George III. Woollett, as a landscape engraver, acquired equal continental celebrity; and it is said that his plate of the 'Niobe,' after Wilson, which was engraved for Boydell, and published in 1761, produced the publisher £2000. We would show that it is by no means a proof of want of merit in a work that it fails of extensive circulation; but it is an evidence of want of tact in the manner of publication. It cannot be doubted, and yet it is a painful admission, that many of our most accomplished men might have died neglected, as did Hussey, and others who might be named, from the want of the means of making themselves known. The extensive exportation of British engravings, during the latter portion of the last century, not only shows the superiority of our Art, but, by comparison also, the limited nature of home patronage. Among the earliest works which were in most extensive demand, were the engravings after Hogarth; portraits after Reynolds, by M'Ardell and others; the landscapes of Wilson, engraved by Woollett; Strange's works, after the most celebrated painters, &c. It is curious, but nevertheless true, that such success should have attended these works on the Continent, while the art was yet unrecognised at home. While flower-painting, die-engraving, enamel-painting, &c., were duly admitted arts, the authorities of the then-existing Royal Academy did not recognise an art whose professors were the most distinguished in Europe. Strange, in his "Inquiry into the Rise of the Royal Academy of Arts," attributes much of the discouragement shown to engraving to a personal feeling against himself; be that as it may, no opposition or discountenance from a cabal could, in the first place, deprive the art of its real merit, or seriously injure it, how vexatious soever might be the position of its professors. Since the days of Strange and Woollett the face of matters has entirely changed, inasmuch as the art must now be sustained by home patronage. It would have been thought that the public would have assuredly countenanced the engraving of *their own pictures*, which, few as they are, are of undoubted character; and it is to be hoped that all additions will be equally valuable of their kind—that is to say, that such means will be resorted to in the purchase of these as to avoid the imposition of spurious works. These plates, as far as they have gone, present a unique series, engraved in line in the most masterly style; and which if finished, as being the works of our most celebrated engravers, had made a figure in the history of the existing school. The collection opens with Vandyke's wonderful head of 'Govartius,' engraved by Geo. T. Doo, which is at once a picture and a portrait. A work of this kind, in which expression and character are so imprinted on the remembrance, is a great test of the skill of an engraver; and Mr. Doo has acquitted himself in such a manner, that after his plate it will be most difficult to obtain an interest for any other. This is followed by 'The Village Festival,' by W. Finden, in which is seen all the spirit of the original, minus only the exquisite colour. Rembrandt's 'Adoration of the Shepherds' is engraved by Burnet, by whom also is the celebrated portrait of the 'Jew Merchant,' which is given with extraordinary force and transparency. Claude's 'Italian Seaport' is by Goodall; and this work, as well as the preceding, is a nice test of the powers of the engraver. 'The Annunciaton,' by the same master, is engraved by Pye, with the closest attention to the effect in the original picture. 'The Portrait of Rubens,' by Vandyke, is by Robinson; and Reynolds's 'Banished Lord' is by Doo—both pictures rendered with the finest feeling. Wilson's picture, 'Mæcenas' Villa,' is engraved by J. Le Keux; Claude's 'Embarkation of St. Ursula,' by H. Le Keux; and Canaletti's 'View in Venice,' by the same artist. 'Lord Heathfield,' Reynolds's celebrated portrait, is by G. T. Doo; as is also Correggio's 'Holy Family,' into which all the tenderness of the original is thrown with unexampled delicacy; by the same artist is the plate, 'Christ appearing to St. Peter,' from the picture of Annibale Carracci; as also Nicolas Poussin's 'Bacchanalian Scene.' The favourite work of Vandyke, 'The Emperor Theodosius refused Admission into the Church,' is by Robinson; and the popular work of Gainsborough, 'The Watering-Place,' is by W. Miller; and Gainsborough's other picture, 'The Market Cart,' by E. Goodall: both works being rendered with a fine perception of the beauties of the master. 'The Silenus' of Annibale Carracci, by W. Bromley; and the 'Susanna' of Ludovico, by J. H. Watt; 'Peace and War,' by W. Greatbatch, and Rembrandt's 'Crucifixion,' by Burnet, are all works of the highest order of merit; as are also Claude's 'Pastoral Landscape,' by Pye; 'The Consecration of St. Nicholas,' by R. Golding; 'Rubens's 'Rape of the Sabines,' by J. Stewart; Murillo's 'Spanish Peasant Boy,' by W. Humphreys; and Claude's 'Marriage Festival of Isaac and Rebecca.' Thus far, then, did this admirable project extend. The first list comprehends many of the most valuable works in the collection, which is altogether executed in a style of unequalled excellence; there yet remains a long list which we would gladly have seen engraved in the like manner; but it is to be feared that the engraving of these works will not be resumed under such circumstances,—a fact which must render of high value those which are already executed.

It is, then, with mingled regret and satisfaction we anounce the issue of this noble and beautiful series at a very reduced price:—regret that public patronage has not rewarded the projectors; and satisfaction that a publication, originally too costly to find extended circulation, is now within the reach of persons of comparatively limited means.

THE LONDON ART-UNION PRIZE ANNUAL. Published by R. A. SPRIGG, 106, Great Russell-street.

This work has, at length, appeared; and contains 250 engravings of the Art-Union prizes of last year, affording an agreeable reminiscence of the entire collection. They are preceded by a catalogue, in which are given the title, size, amount of purchase-money of each picture, as also the names of the artists and prizeholders. They are stated to have been "sketched" by Henry Melville, by whom also they have been etched. And when it is remembered that they are in number 250, and the work of one hand within twelve months, it will be understood that they do not pretend to a high style of engraving, although many of them, especially among the landscape subjects, possess considerable excellence The title-page is designed with much simple elegance, and contains outlines of the sculpture-prizes, and of the bronze which was executed from Flaxman's 'Michael and Satan.' These works are—Sir R. Westmacott's 'Nymph and Child;' a marble bust of 'Hebe,' by Gatley; and a 'Magdalen,' by F. Thrupp. The whole of the lengthened series having come immediately under our notice in the various exhibitions in which they appeared, and, having spoken of many of them at some length, we are at once prepared to recognise every one as an etching, and in this shape to compare it with a vivid recollection of the picture. The plates in number amount to 48: that is, each plate, occupying a page, contains a number of subjects—five or more according to their size—one being somewhat larger than the others, and occupying the centre. Independently of the intrinsic worth of this work, it is the most faithful key that could be devised to the transactions of the Art-Union, and must immediately interest every prizeholder. Thus to reduce works of Art to black and white is one of their severest tests; and we can only say that many of these of high pretensions do not come creditably forth of the ordeal, while others of less assumption are distinguished by merit of a very high class. It may be urged that, in another manner of engraving, they would tell otherwise; but this we still deny, inasmuch as composition and effect can be thus sufficiently canvassed. Among the first plates we find 'The Tired Huntsman'—but wherefore we know not—we thought this picture had been done with years ago. A few pages after this we turn to Haghe's most powerful drawing, 'The Oath of Vargas in the Conseil des Troubles;' of this admirable composition a bad engraving could scarcely be made, since the coarsest imitation must be marked by superior force. The price of each of these works was £200; if the former were worth this sum, we know not how to estimate the latter. In Lee's picture, 'The Avenue, Shobrook Park,' the lights are not sufficiently forced to approach those of the original. The prize of £300 —O'Neil's picture of 'Jephthah's Daughter'—is executed with much care, and appears to as much advantage in the translation as it is capable of. 'The Ploughed Field,' by Lee (150 guineas), loses much of the delicacy of the distant tones which mark the original. Others of the high prizes, 'A Scene from "Old Mortality,"' G. Middleton; 'Luther Listening to the Ballad,' R. M'Innes; 'A Halt inNubia,' H. Warren (150 guineas). The last mentioned, as may be readily understood, is not so striking in effect as the original drawing, which is rather (a common error) brilliant with colour than with light. Many of the small landscapes are extremely beautiful, and many of those of larger dimensions, as here given, acquire great force as engravings. When we remember that the entire selection of the prizeholders of the Art-Union would, under any circumstances, be extremely difficult to deal with, it must be admitted that as a whole the production is a successful and highly-spirited enterprise.

RUTH. Painted by R. S. LAUDER, R.S.A. Engraved by L. STOCKS. The Presentation Print of the Association for the Promotion of the Fine Arts in Scotland.

This is, in all respects, a creditable work; a fine engraving from a very beautiful picture; such a print, indeed, as cannot fail to give pleasure and augment knowledge, and a just appreciation concerning Art. The fair Jewish maiden (and the model has been a fortunate one) is described as having "gleaned in the field until even;" the shadows are fast falling over the landscape; her hands are full of the gathered corn; and she stands beside the well-head, trusting, hoping, and awaiting the change from evil to happy destiny. The production may be classed among the best of the works issued by societies; it does not aim at achieving too much; it is of comparatively moderate size, and will be in all respects an acquisition to the thousands for whom copies are intended.

THE FISHERMAN'S DROWNED CHILD. Painted by F. BURTON, R.H.A. Engraved by F. BACON.

This print is the very opposite of the one we have just noticed; it is, as we anticipated it would be, a complete failure; the picture, indeed, we foresaw could not make an effective engraving, and the engraver seems to have laboured under the conviction that he could do nothing with it. It seems to us, indeed, as if he had not tried to do so; for, assuredly, it is a poor affair as respects him, and one that must deteriorate his reputation. And yet this is the work—a drawing in water colours—for which £100 was paid to the artist "for the copyright," and for engraving which the engraver has received 700 guineas. Sure we are that no publisher would buy the plate for the sum first named. We hope this failure will act as a warning to the Royal Irish Art-Union; they were resolved to force the painter into a position which he could not maintain; he has been, consequently, in the background for the last four or five years,—and is likely to remain there; while the Society must inevitably suffer for an act by which they sacrificed public duty to private partisanship. The works in preparation by the Art-Union will be, however, of a far better order; Golding is engraving a painting by Maclise, Fox one by Mulready, and Sangster one by Shee. These cannot fail to be works of merit and high value; and we trust and believe the present "slip" will be the first and last.

THE WATERLOO HEROES. Painted by J. P. KNIGHT, R.A. Engraved by C. G. LEWIS. Publishers, HENRY GRAVES and Co.

Few more interesting prints than this have ever been published; it is a fine example of portrait-history, containing accurate likenesses of more than thirty of the great soldiers of the age, the men to whom we are mainly indebted for the glory achieved for our country and the preservation of the liberties of its people. Nearly in the centre of the picture stands the Duke; at either side are his brave companions in arms—a long train of associate heroes the ranks of which Time is rapidly thinning. Many of those who here figure have been omitted from the "Army List"—vanquished by a more powerful conqueror than Napoleon; others are aged men; few of them, indeed, but must be now past the prime of life, for the last battle in which they gathered renown was fought thirty years ago. Considered with reference to the difficulties to be overcome, the artist's triumph is akin to the victory he commemorates; he had to paint a large number of persons—all men, and all habited nearly alike; agreeable grouping was therefore out of the question; yet it was no small merit to have so arranged the several objects as to avoid unpleasing structure and prevent annoyance to the eye. As a picture it is decidedly good—with far less than we could have hoped for of incidents ungraceful or objectionable. The great advantage of the work, however, consists in the assemblage of "national" portraits; any one of which separately would be a boon to the country whose cherished properties these "Heroes" are or were. Taken together, they supply a valuable contribution to history. It is needless to enumerate the list—a task the less needful as an advertisement in our Journal gives it entire; the likenesses that will go nearest to satisfy, are those of the Marquis of Anglesea, Lord Hill, Sir Henry Hardinge, Lord Fitzroy Somerset, and General Lygon; at least these are the parties we most readily recognise at a glance, probably because they are best known to us.

SEVEN VIEWS of the VILLAGE and PARISH CHURCH of WINWICK; drawn and published by Mr. SELIM ROTHWELL, of Manchester; in lithography by HAWKINS.

At too late a period of the month to render them sufficient justice we received copies of these drawings, which we shall bring under detailed review next month; we refer to them now, because their publication bears out the principle we have been endeavouring to maintain—that not only is there an increasing love of Art in the great city of manufactures, but that it is accompanied by corresponding zeal and ability on the part of the local artists. This work would be a creditable issue anywhere; it manifests considerable ability; for its accuracy we can vouch, the noble old structure being familiar to us; the subjects have been selected with judgment and taste; and, although no trifling part of the merit must be accorded to the excellent and experienced lithographer who has ably discharged his duty, the prints exhibit indubitable evidence of no ordinary power on the part of the draughtsman, who, we believe, although young, enjoys and has earned a reputation in the Provinces. He deserves high praise for this very laudable attempt to extend a knowledge and appreciation of one of the most venerable and picturesque of the ancient ecclesiastical edifices of the kingdom; if other provincial artists followed his example, how much our knowledge of hidden treasures might be augmented. We trust Mr. Rothwell will find his reward—not alone in the credit he will receive for the patriotic thought, and the admirable manner in which he has worked it out, but in the patronage that will follow the undertaking. Such enterprises should stimulate others to similar exertions, and not deter by warnings that such risks are hazardous. We hope and believe that the lovers of Art in Manchester and the neighbouring towns, by whom the old church is cherished as a relic, will encourage this attempt to render its picturesque character better known beyond the locality in which it is placed.

HOUSEHOLD VERSES. By BERNARD BARTON. Published by VIRTUE.

It is so long since a volume by this sweet English household poet made its appearance, that the name moves us as would the strain of some time-honoured song, some beloved ballad sung to us in bygone years beside our domestic hearth,—chaunted, it may be, by a voice now silent for ever,—except to memory. That he is among us still, in reality, sympathizing with all the feelings of our better nature,—

"True to the kindred points of heaven and home,"

young enough to feel with the young, and harmonize with the aged,—never severe,—never "out of tune,"—enjoying existence, and teaching others how it may be enjoyed, so as to bring "peace at last"—is a pleasant as well as a profitable knowledge.

One of loftiest renown amongst our later poets, —Thomas Campbell,—wrote

"To live in hearts we leave behind,
Is not to die."

But, despite the beauty of the sentiment, it has been our lot to see so many of high genius, both young and old, drop around us, that it is cheering to find Bernard Barton enjoying his "green old age," who, though singing forty years ago, is right well able to sing on in strains neither faint nor feeble, —tuned now, as they were nearly half a century back, in praise of all that sweetens life, and elevates human-kind.

The volume is embellished by two charming vignettes, productions of an artist whose name seems at variance with his nature,—for "Mr. Churchyard's" scenes are full of light. And though Gainsborough's 'Lane on the Orwell' has its shadows, they fall softly on the sward, showing the bright river in the distance; while 'The Scene on the Deben' is a proof that the artist's pencil is free of land and water. The poet says, the following sonnet was suggested by Gainsborough's 'Lane,' and it is so desirable to see poetry and painting going hand in hand, that we transcribe it,—rather for that reason than because it is more than commonly beautiful, or a more than usually favourable example of the sweet book we notice.

SONNET TO THE MEMORY OF GAINSBOROUGH.

"By scenes like this thine earlier taste was fed,
For Nature's beauty in each lone recess,
Where with her richest sylvan loveliness
She courts her fond enthusiast's lingering tread!
Embowering foliage—arching over head,
Steep, broken sandbanks, she knows how to dress
In charms few pencils could like thine express,
Heightened by gleams of light through darkness shed.
This spot, in early life, a haunt of thine,
And honoured still, because it bears thy name,
Is drawn by one who feels how dear that claim
To Nature's votaries, nor would wish to shine
Either in *execution* or *design*,
By other arts than those which won thee fame."

MEMORIALS OF A TOUR ON THE CONTINENT. By ROBERT SNOW, Esq. Published by WM. PICKERING.

This volume consists of descriptions, in prose and verse, of Nature and Art in Italy; among which we find many agreeable and refreshing reminiscences of the yet-existing works of the old—the really old masters; anent which we find, in the thousand and one books of travelling memoirs, but few remarks arising from a true relish of their productions. The frescoes of the Campo Santo at Pisa are not generally sufficiently appreciated. 'The History of Abraham,' by Benozzo Gozzoli, is a work whence much is to be learnt; as also from 'The Universe,' by Pietro Orvieto, which is thus represented:—The figure of the Creator holds in one vast sphere the concentric spheres of the earth, water, fire, the moon, the sun, and the zodiac, and those of the nine orders of angelic nature. Thus, in order to understand these profoundly-thinking old painters, it is necessary to think almost as deeply as they have done; and hence the little avail of a mere superficial view of their works. From Pisa the author proceeds to notice the frescoes of Giotto, in the Convent of St. Mark, at Florence; as also those of the Fra Beato Angelico do Fiesole, who was a brother of this order—born in 1387, and died in 1455. Of this order was also Fra Bartolommeo, who is so little known elsewhere besides at Florence, and whose works in oil are among the most glorious of the Palazzo Pitti. Rome is visited, as also Naples, and the most interesting relics of each described; and afterwards Venice and Milan, where 'The Last Supper,' by Da Vinci, which yet exists, in wretched condition, in the refectory of the Convent of Santa Maria della Grazie. The whole of these descriptions are in good taste, manifesting considerable knowledge of Art, and a deep feeling for its beauties.

A TOUR THROUGH THE VALLEY OF THE MEUSE. By DUDLEY COSTELLO. Published by CHAPMAN and HALL.

In illustration of all the Continental highways—which are thronged by English travellers in crowds—there are countless guide, books; but it is not always that these beaten tracks are the most interesting—the most prolific of that kind of legendary history which is more grateful than aught else to those who voyage only *pour se désennuyer*. If he land at Ostend, it is seldom the traveller will go elsewhere than the railway will convey him; he accordingly, even as of yore, visits the cities and towns on the line—Bruges, Ghent, Malines—and turns off to the Rhine at Antwerp, to visit the localities which everybody must see, and about which a whole library of guide-books have been written. But not less abounding in interest are many of the by-ways. It is not the purpose of this book to compare the scenery of the Meuse with that of the Rhine, but merely to assert its claim to the possession of beauties, which will amply reward all who will seek them. To show that its associations and traditions—that the language and customs of its people—are all replete with interest, and that "the lover of Nature and the inquirer into the past may alike find food for admiration and reflection as he wanders on its banks." The route commences at Dunquerque, and thence by Ghent and Antwerp, proceeds to Liege, to the description of which considerable space is devoted. Many of the subjects that are taken are discussed with much acumen; the author notices an error into which Sir Walter Scott has fallen, in making the Liegeais speak Flemish—a mistake into which Victor Hugo has also fallen. The Walloon is distinctly traceable to a Latin source, and has, undoubtedly, borne a close analogy to the Gaulish, or is, perhaps, the same dialect. We are here and there strongly reminded of Quentin Durward. The remains, it appears, of William de la Marck were in 1674 discovered by some workmen who were digging near the high altar of the church of the Convent of the Dominicans, at Maestricht. The skeleton was wrapped in a robe of red silk damask, and the skull covered with a red cap of the same stuff. The execution of De la Marck took place at Maestricht in 1485. The tourist visits Huy, relates the histories associated with the Castle of Moha; describes the stilt fights at Namur; and thence proceeds to Dinant, with respect to which, also, every interesting particular is related. The author remarks upon Shakspere's accuracy in his scenes from the "Forest of Arden." Except the "green and gilded snake," and "the lioness with udders all drawn dry," that laid wait for Orlando's elder brother, all the descriptions in "As You Like It" are singularly correct. The scenes of Ardennes are the last described in this work—which is one of the most agreeable tourist manuals we have ever seen, inasmuch as the author has paused, not only to inquire at each place he has visited, but also to reflect upon the result of his inquiries, which he communicates in a style highly pleasing and graphic, and often learned.

ILLUSTRATED TOUR IN THE MANUFACTURING DISTRICTS OF ENGLAND AND SCOTLAND.

WE have to announce our intention of publishing in the ART-UNION, an "Illustrated Tour in the Manufacturing Districts of England and Scotland;" for which purpose we have already visited the towns of Birmingham, Stourbridge, Worcester, Kidderminster, and the great iron-foundry of Coalbrookdale: we shall shortly visit also the towns of Manchester, Sheffield, Nottingham, Coventry, Bradford, Leeds, Halifax, and the Potteries of Staffordshire; the factories of Glasgow and Paisley we have already examined.

This tour we shall largely illustrate by wood-engravings, exhibiting, as far as possible, the best examples recently produced by the several manufacturers, and explaining the progress that each is making, or has made: these reports of the actual state of Art in the various districts we shall follow up, from time to time, by obtaining drawings of the most meritorious designs as they appear, or are REGISTERED.

The drawings will be made on the wood by Mr. F. W. Hulme, and they will be engraved by Mr. J. Bastin; and, we hope, be fine examples of the art.

The present period is auspicious for our purpose. Already considerable advance towards excellence in design has been made by British manufacturers; the establishment of Government Schools of Design in nearly all the leading towns, is rapidly producing very beneficial effects; and the power recently accorded by the Legislature to the manufacturer, by enabling him to REGISTER his designs, protects him from piracy, and justifies him in making public that which a short time ago he would have deemed it necessary to withhold from general examination.

We have found the manufacturers, with scarcely an exception, eager to second our views; we anticipate encouragement and support on the part of the public, to whom the project cannot fail to be interesting and extremely useful.

The first part of the "Tour"—comprising Birmingham and, possibly, Stourbridge—will appear in the ART-UNION, No. 89, for January, 1846.

TO CORRESPONDENTS.

THE letter from the "King-street Model Class, Manchester," would lead to a controversy, for which we have not space. We can ourselves perceive how easily it may be answered.

TO COLLECTORS OF DRAWINGS AND PRINTS.

J. AND W. VOKINS, CARVERS and GILDERS to his late R. H. the Duke of Sussex, beg respectfully to call the attention of the Nobility and Gentry to their improved Standard Folio Frames, to contain a number of Drawings or Prints, making one Frame answer the purpose of many; superseding the use of a Portfolio, with the advantage of showing each work of Art Framed and Glazed, and placed at any angle.

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TO VISITORS TO THE CONTINENT; AND TO ARTISTS.

MESSRS. J. and R. M'CRACKEN, Foreign Agents, and Agents to the ROYAL ACADEMY, No. 7, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they continue to receive Consignments of Objects of Fine Arts, Baggage, &c., from all parts of the Continent, for Clearing through the Custom-house, &c., and that they undertake the Shipment of Effects to all parts of the world.

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TESTIMONIALS.
(BY PERMISSION.)

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"To Mr. Silas Bentley.

"Sir,—I have had the pleasure of making trial of the Varnish you politely sent me, and am of opinion that you have succeeded in producing a brilliant desideratum in Art. "ABRAHAM COOPER, R.A."

"To Mr. Silas Bentley.

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3. Every Member, for each guinea subscribed, is entitled to one chance of obtaining at the annual distribution some work of Art.
4. The number of works of Art which are to constitute the prizes drawn for at the annual distribution, and the respective value of such prizes, are determined by the Committee according to the state of the funds at the closing of the subscription-books of the year.
5. The holder of a prize is entitled to select FOR HIMSELF a work of Art from any of the following public Exhibitions in London, of the current year, viz.: *the Royal Academy, the British Institution, the Society of British Artists*, either of the two *Societies of Painters in Water Colours*, or *the Works of Art exhibited in Westminster Hall.*

TO ARTISTS.

In order to procure a good subject for Engraving, and to induce the production of a superior work of Art, the Committee offer the sum of £500 for an original picture illustrative of British History. Cartoons, six feet by four feet six inches, in plain frames not exceeding three inches in width, without gilding, are to be sent in by the 1st of January next, and from these the selection will be made.

Each Artist intending to compete is requested to send to this Office, ON OR BEFORE THE 1ST DAY OF DECEMBER NEXT, a sealed letter containing his name and address, and having on the outside the title of his intended painting, and a motto or device by which the Cartoon must also be distinguished. On Monday, the 15th of December, the Artists will learn, by application at the Office, to what place the Cartoons must be sent.

Two hundred pounds of the premium will be paid on the selection being made, and the remainder on completion of the picture.

TO SCULPTORS.

In the hope of inducing the production of a fine work of Art, the Committee offer the sum of £500 for a group or single figure in marble, to be competed for by models in clay. The height of the figure when erect is to be not less than four feet six inches. The models must be sent in by the 1st day of July, 1846, and the work completed in the best statuary marble by the 1st of July, 1847.

Two hundred pounds will be paid on the premium being adjudged, and the remainder on the completion of the work.

GEM ENGRAVING.

The Committee, desirous of encouraging GEM ENGRAVING, and of drawing the attention of the Public and of Artists to a branch of Art now almost neglected in Great Britain, offer the sum of £60 for the best cameo, in profile, of the 'Head of Minerva,' having a Sphinx on the helmet, and marked (+) in white paint in front of the pedestal, in the collection of bronzes in the British Museum. The cameo to become the property of the Art-Union of London. Two premiums, one of £30, and one of £15, will also be given for the second and third best cameos, at the option of the artist to receive the premium or retain the cameo. The cameo must be cut in onyx of not less than two strata, and be not less than one inch in length. The cameo which receives the first premium, and the other two if not retained by the artists, will form part of the prizes at the next distribution.

In selecting the subject for competition, in preference to leaving it to the choice of the artist, the Committee have been determined by a desire to test, in the simplest manner, the relative merits of British artists in Gem Engraving, by comparing their respective treatment of the same subject.

None but British-born artists will be allowed to compete; and the cameos must be forwarded to the Honorary Secretaries, accompanied by a sealed letter, containing the name and address of the artist, on or before the 16th of March, 1846.

The Committee reserve to themselves the right of withholding any or all of the above premiums, if works of sufficient merit be not submitted.

The Subscribers of the current year, ending 31st March, 1846, will receive, for each guinea paid, an impression of a Line Engraving by Mr. P. LIGHTFOOT, from the Picture by Mr. HENRY O'NEIL,

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